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# TURNER

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BY

SIR WALTER ARMSTRONG

THOS. AGNEW & SONS

CHARLES SCRIBNER'S SONS

1902



*Cairns.*

1890

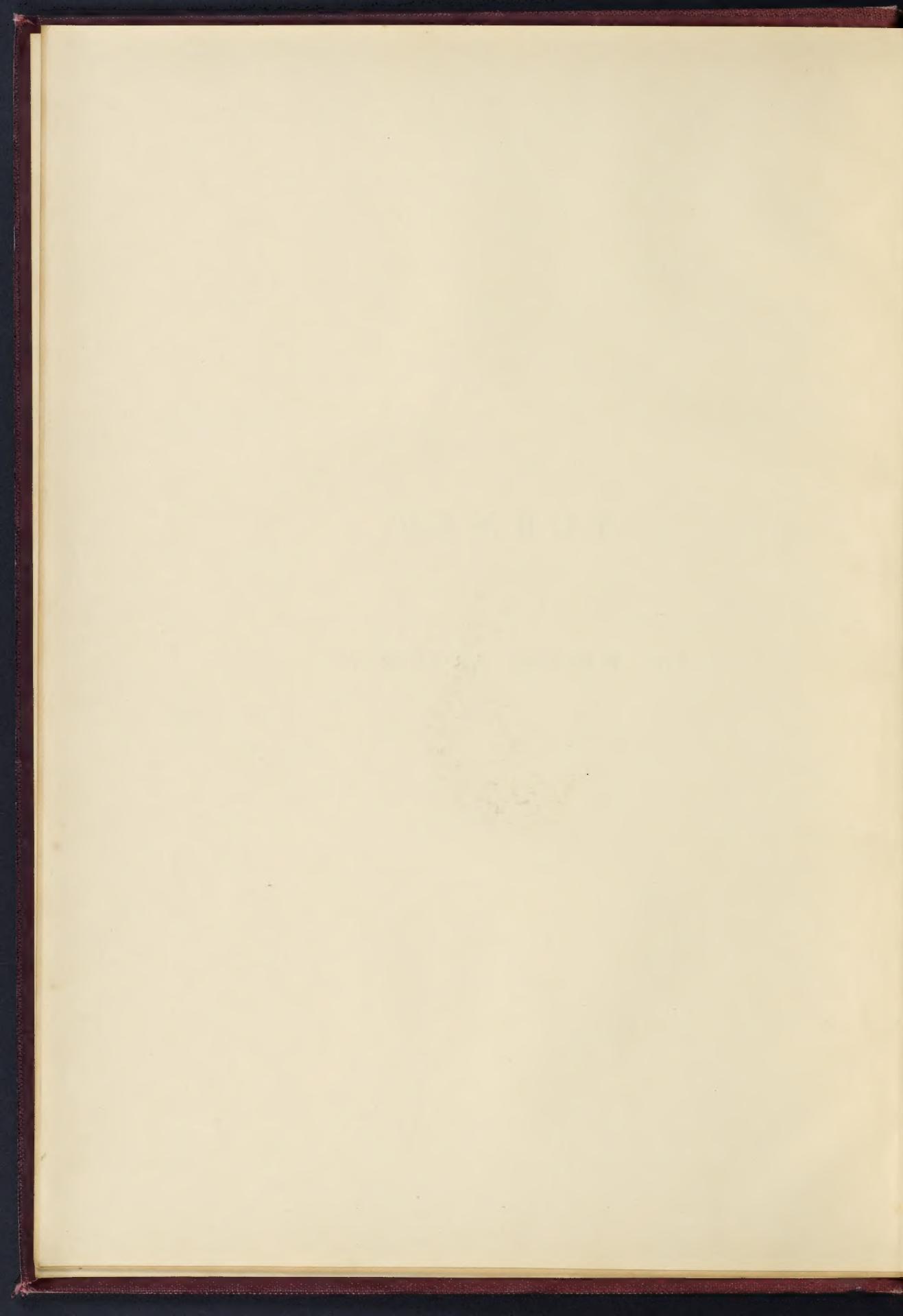
Mr Loofer



# T U R N E R

BY

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# TURNER

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SIR WALTER ARMSTRONG

DIRECTOR OF THE NATIONAL GALLERY OF IRELAND

\* \*



1902

THOS. AGNEW & SONS

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## CHAPTER VII.

### TURNER AS A WATER-COLOUR PAINTER.

TURNER'S drawings in water-colour painter does not follow his work in oil. It shows more independence in its origin and more logic in its evolution than his work in the heavier medium. As first, of course, from the same or great similarity with a development in oil, according to the subjects that were usually interested. But in 1807 TURNER ATTEMPTED something, never approached and never equalled, in the way of a series of sketches in water-colour on board the "H.M.S. RODNEY." This was a small vessel of 700 tons registered, and a good set of sketches were made. Unfortunately, in Turner's propensity for secrecy, he allowed them to remain out of the public eye.

During 1808 and 1809 TURNER, now

THE PIAZZETTA, VENICE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(9 $\frac{1}{2}$  x 12)

THE NATIONAL GALLERY OF IRELAND.



## CHAPTER VII.

### TURNER AS A WATER-COLOUR PAINTER.

TURNER'S course as a water-colour painter does not follow his track as a master of oil. It shows more independence in its origins and more logic in its evolution than his work in the heavier medium. At first, of course, it was the outcome of great industry and a keen interest in nature, expressing themselves in forms that were mainly borrowed. But, as time went on, it became freer, more spontaneous and more sincere. After about 1804, the reference to Girtin, and even to men who were unworthy to tie Girtin's shoes, disappeared, and a great art began to expand on its own stem. Unfortunately, as Turner's powers in water-colour increased, he withdrew their results from the public eye. Between 1804, the year of the large "Edinburgh from

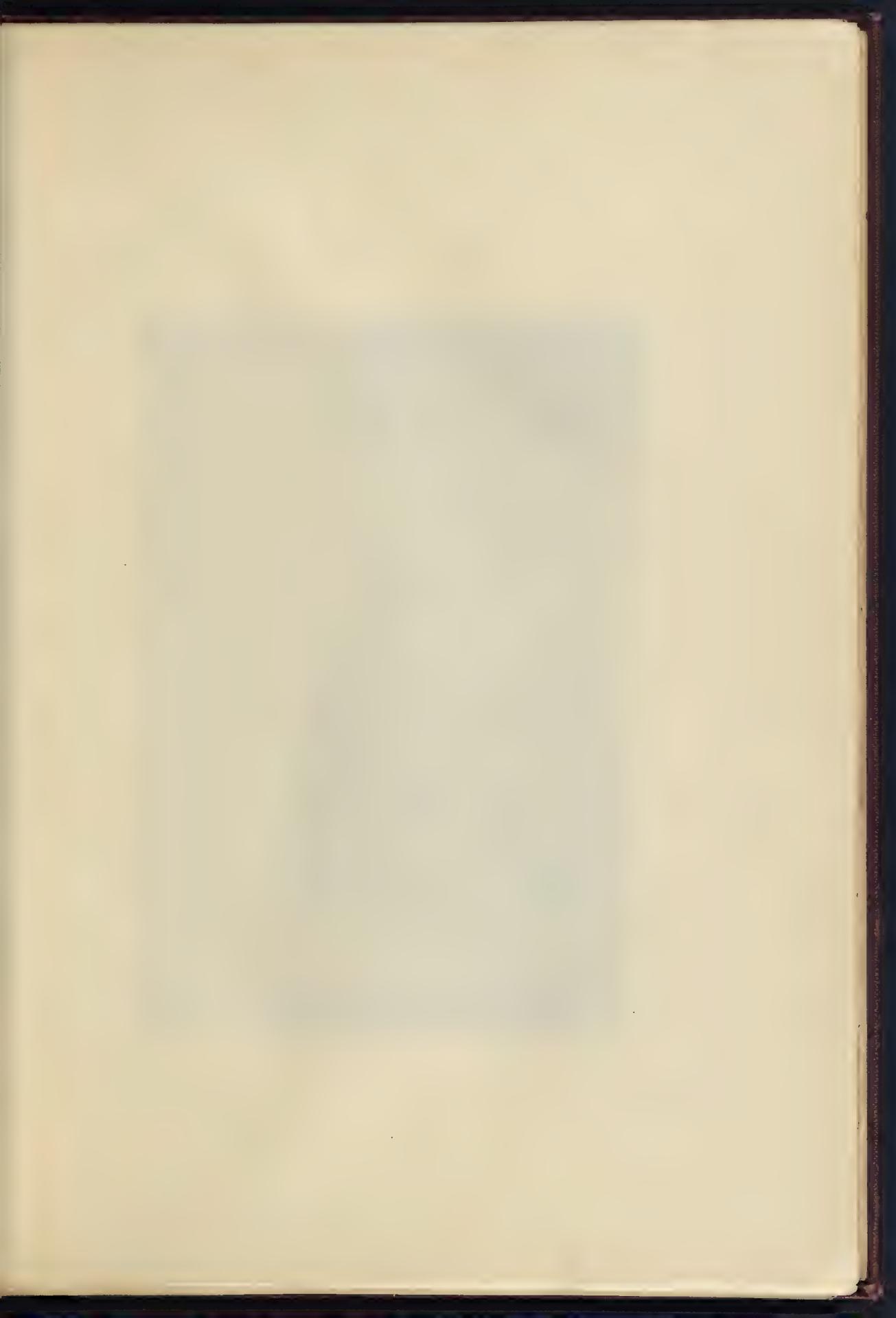
## TURNER

the Calton Hill,"\* and the end of his life, he only exhibited fifteen drawings in London altogether. Five of these were in the year 1815, and one of the others, "The Funeral of Sir Thomas Lawrence," was a mere note from memory, exhibited for its actuality. As soon as he had established himself, in short, as an oil painter, he seems to have withdrawn as a painter in water-colour, and to have purposely refrained from any sort of public rivalry with its exclusive professors. The foundation, or at least the first exhibition, of the Water-Colour Society took place in 1805. The coincidence of date with Turner's practical disappearance as an exhibitor of drawings was not, perhaps, entirely accidental. The workings of his mind are difficult to follow, but one may imagine reasons why the creator of an art, as he may without extravagance have considered himself, should hold aloof from any appearance of rivalry with his own disciples.

However this may be, his career as an exhibitor of drawings ends, to all intents and purposes, with his first, or acquisitive manner. He had begun, in 1790, as a water-colour painter exclusively; in 1797, when he was twenty-two, he had perhaps† sent his first oil picture to the Academy; in 1807 he was represented there by oil pictures only. During the first thirty-one years of his life he had directed the two methods to the same ends, and apparently had thought of them as parallel roads to fame and fortune. No essential distinction can be drawn at this time between them. They differ only in what I may call their tentacles. Just as those of his oil pictures went out to Claude, the two Poussins, Wilson, Loutherbourg, Cuyp, and so on, those of his drawings sought Cozens, Girtin, Cristall, Heaphy. Unlike most borrowers, Turner never mixed his borrowings. He was no eclectic in the full sense of the word. He did not take from other men to supplement his own deficiencies. He invaded their territory as a conqueror. His aim was by no means to digest and conceal

\* In the National Gallery.

† It is possible that a "Bristol," of 1793, was in oil.



VENICE: ACADEMY.

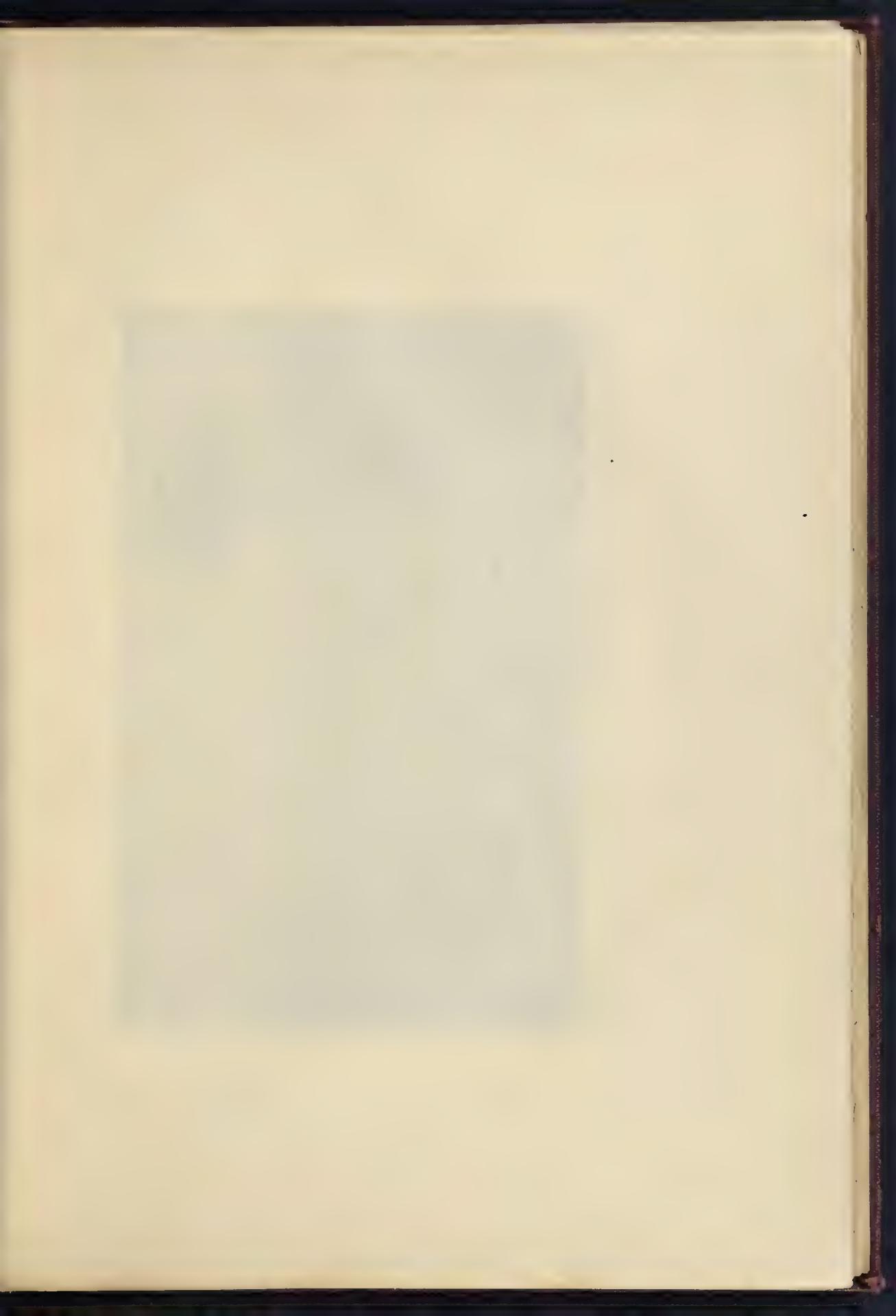
From the Water Colour Drawing by J. M. W. TURNER, R.A.

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UNIVERSITY GALLERY, OXFORD







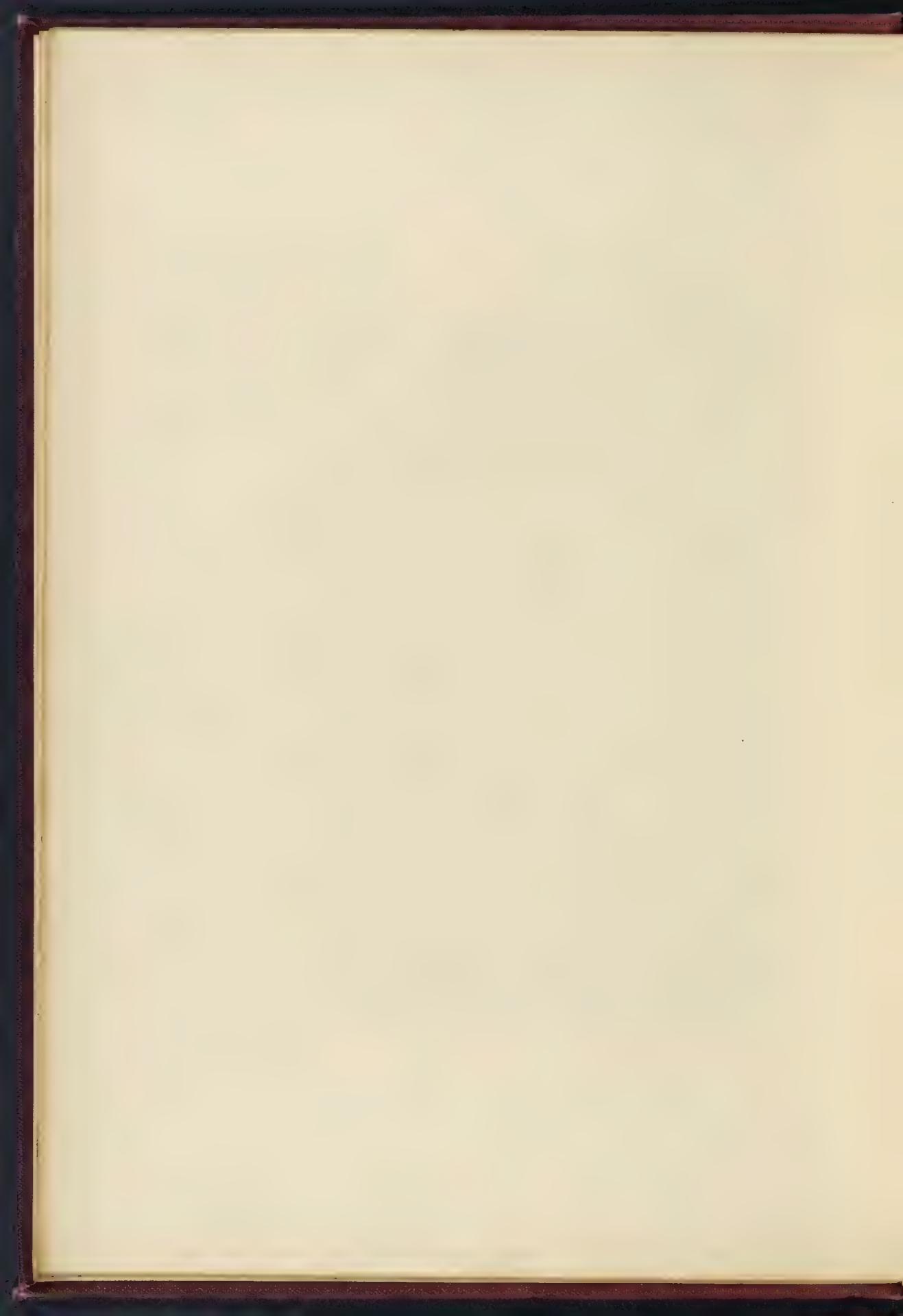
OBERWESEL.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

114 - 21,

In the Collection of  
EDWARD STEINKOPFF, Esq.





## AS A WATER-COLOUR PAINTER

his conveyancing, but to proclaim it, and invite the world to see how vastly he could improve upon his models. Such proceedings gave a superficial variety to the period in which they were rampant, but they cannot obscure the fact that down to 1804, or at least to his first continental journey, in 1802, his art was homogeneous, though tentative, and his two vehicles governed by similar æsthetic ideas.

After 1802—that date, perhaps, is the safest—matters changed with him. His tour abroad, with its constant change of scene and necessary note-taking, seems to have induced new habits, which were, no doubt, confirmed by the comparative solitude in which his days were passed. Certain it is that from this time onward his water-colours begin to abandon their parallelism with his work in oil. They become franker and more spontaneous than anything he was to do in the greater medium until three-quarters of his life had passed. He seems, in short, to have put the idea of a waiting public out of his mind, and to have been content with the action and re-action between himself and nature, without harbouring any extraneous consideration whatever.

This independence went on for some ten or twelve years, from the date of his visit to France and the Alps down to the beginning of his connection with the publisher-engravers. It coincided with his work on *Liber*, which affords a kind of fence between his water-colours and his oil pictures, belonging a little in spirit to both. The period was not quite destitute of the more elaborate kind of drawings. Now and then the painter would make one, founding it as a rule on the sketches and memories of his foreign journey. But speaking broadly, his set efforts were reserved at this time for his work in oil; his less responsible excursions, his *obiter dicta*, to use a phrase in fashion, for his water-colours.

I find I have used the word unfortunate in connection with Turner's non-exhibition of his water-colours after 1804. I ought, perhaps, to have omitted the privative, for it is, no doubt, to the freedom

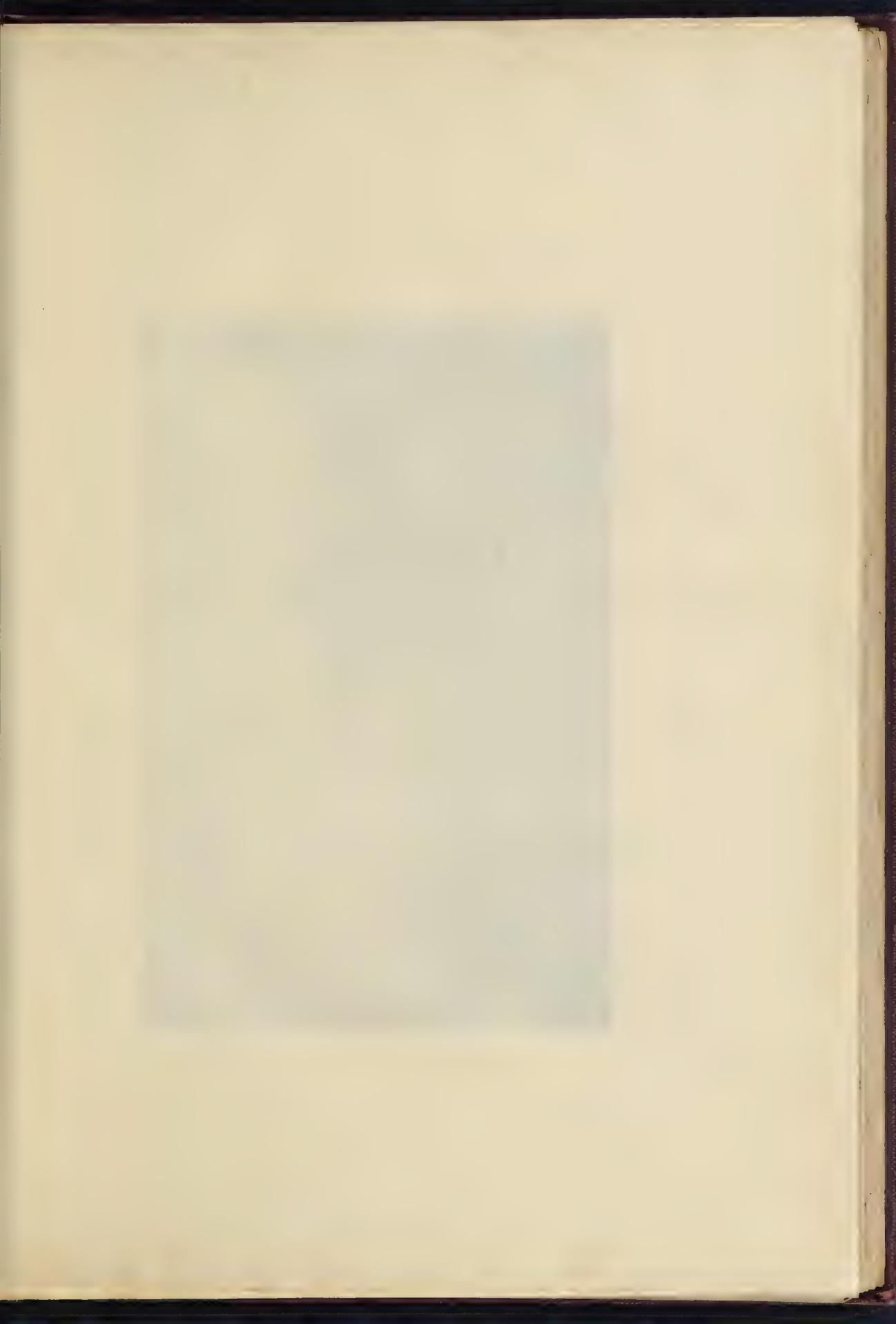
## TURNER

from after-thought, to the dispensation from any necessity to conquer some one else, that we owe the greater sincerity and spontaneity of his drawings. If I had to lay out a map of Turner's real evolution, of the line taken by his own inseparable individuality in its course towards full expression, I should carry it through his foreign sketches of 1802, 1819, and 1820, his body-colour drawings on blue paper of the "Rivers of France" class, the whole mass of his water-colours from about 1835 to the end, and the pictures in oil belonging, roughly, to his latest period, including in the latter a few things, such as the "Ulysses and Polyphemus," which do not fit in chronologically. These things represent his substantial æsthetic backbone. It was in the production of his countless notes from unmitigated nature, and in the pictures he founded upon them when at last he had thrown rivalry, and reminiscence, and fear of judgment overboard, that he took the purest enjoyment and felt his ambitions moving on the clearest and most promising lines.

The beginning of it all, I mean of this spontaneous shoot, as it were, of self declaration, was the journey abroad in the autumn of 1802. The results of this were several pictures in which he combined his new experiences with his recollections of Claude and Gaspar, and a series of drawings in which for the first time we find no echoes of other people's work. The black-and-white sketches, on tinted paper, of the Western Alps, which are now in what Ruskin insisted so perversely on calling the cellars of the National Gallery, are the germ from which sprang Turner, the sincere artist, looking neither to the right, the left, nor behind him, but ahead.

In the absence of exhibited drawings, it is difficult to trace the exact course of his activity during the years which intervened between his visit to Savoy and the next milestone in his career. In 1804, the "Edinburgh" was at the Academy; in 1811, the "Chryses;"\*

\* In the collection of Mrs. Thomas Ashton. (See Plate.)



CHRYSES.

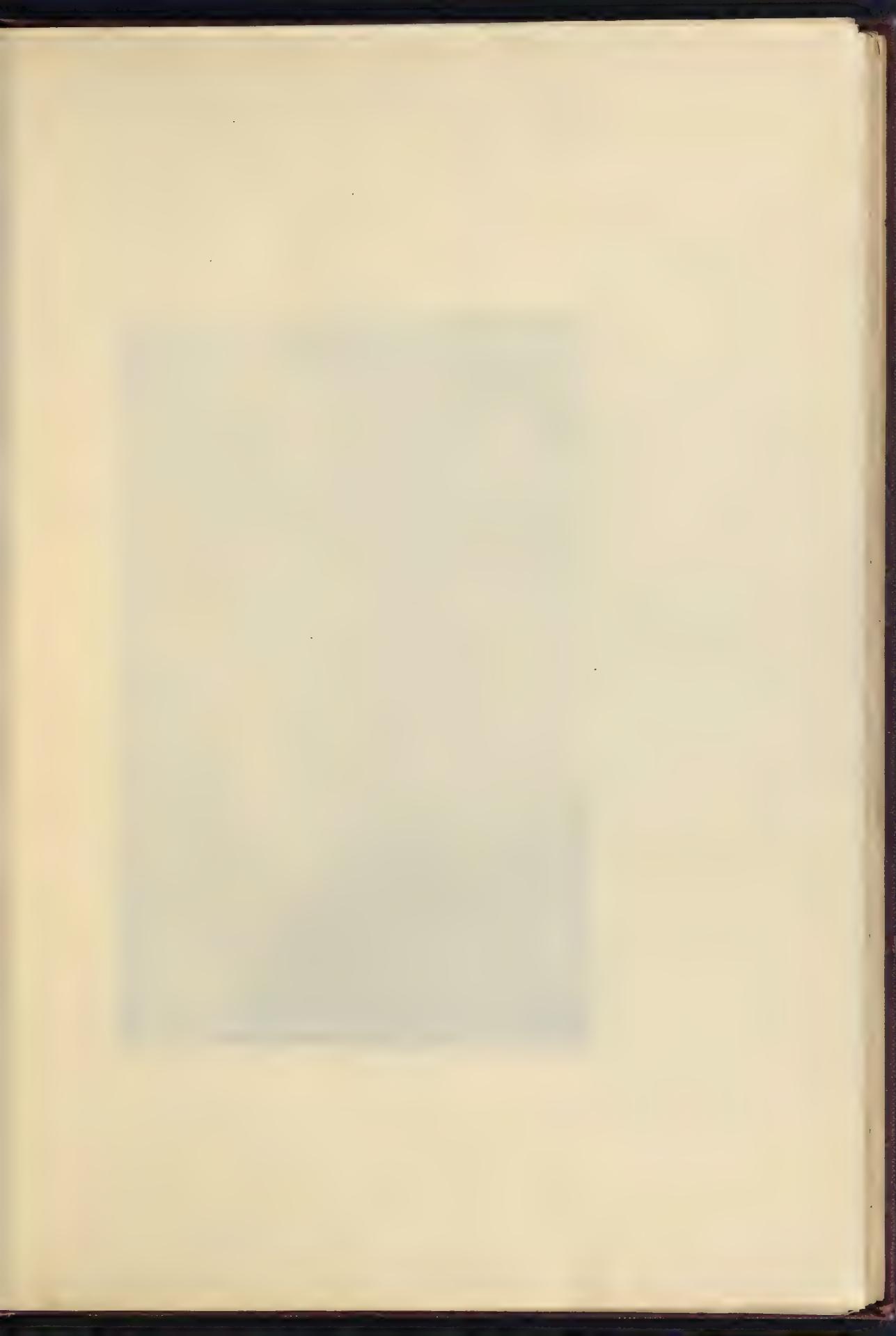
From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(26 + 39½

In the Collection of  
MRS. ASHTON.





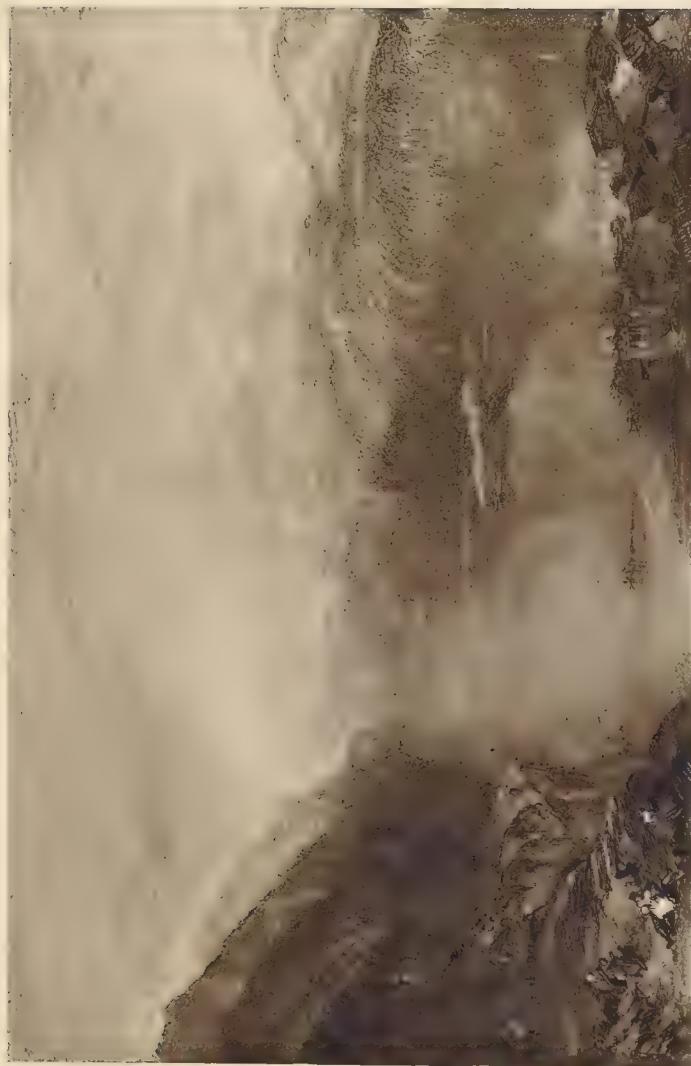


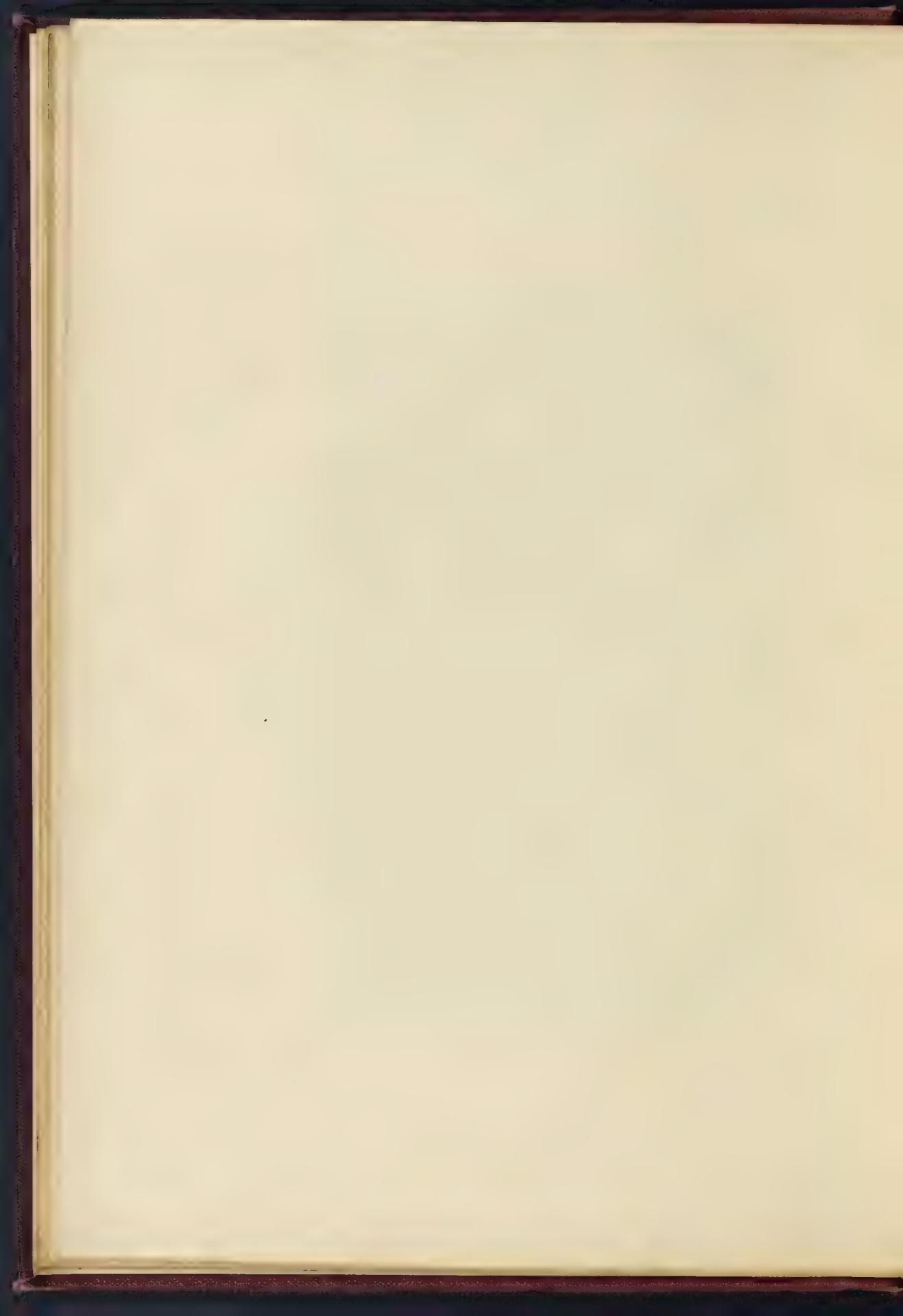
THE LAKE OF LUCERNE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

12 x 18(1)

In the Collection of  
IRVINE SMITH, Esq.





## RICHNESS OF HIS TECHNIQUE

in 1815, the "Battle of Fort Rock, Val d'Aouste."\* These three drawings seem to me to embody a continuous progress away from the idea that the business of the water-colour painter is to rival the worker in oil, and to show that wherever the one can go the other can follow. In spite of its echoes of Cristall, the "Edinburgh" is conceived on lines which would suit the one medium as well as the other. The "Chryses" depends more frankly upon the luminous possibilities of water-colour, while the "Battle of Fort Rock" is a complete museum of its technical tricks and resources. The late Richard Redgrave points out that the "'Battle of Fort Rock in the Val d'Aosta' combines \* \* \* lights wiped out of the local colour in the sky, and sharply and decisively on the trees in the foreground ; others scraped out with a blunt instrument while the full lay of local colour is in a wet state, as in the moss on the wall and part of the fir trees on the bank on the right ; lights scratched out, as in one of the waterfalls ; others cut sharp and clear with a knife from the white paper, as in the housings of the mules on the mountain road : these, together with a large amount of surface washing, to give texture and air, may be seen and studied with advantage in this fine work."† The drawing contains, in short, his last word, with one notable exception, as an exponent of the technique of water-colour. It is at once the crown of his endeavours towards the creation of a rival to oil, and a recognition that the provinces of the two vehicles are distinct and different. All the contrivances which were to remove the disability under which the aquarellist was supposed to labour, are there, but they are used not to cheat the spectator into thinking that he is

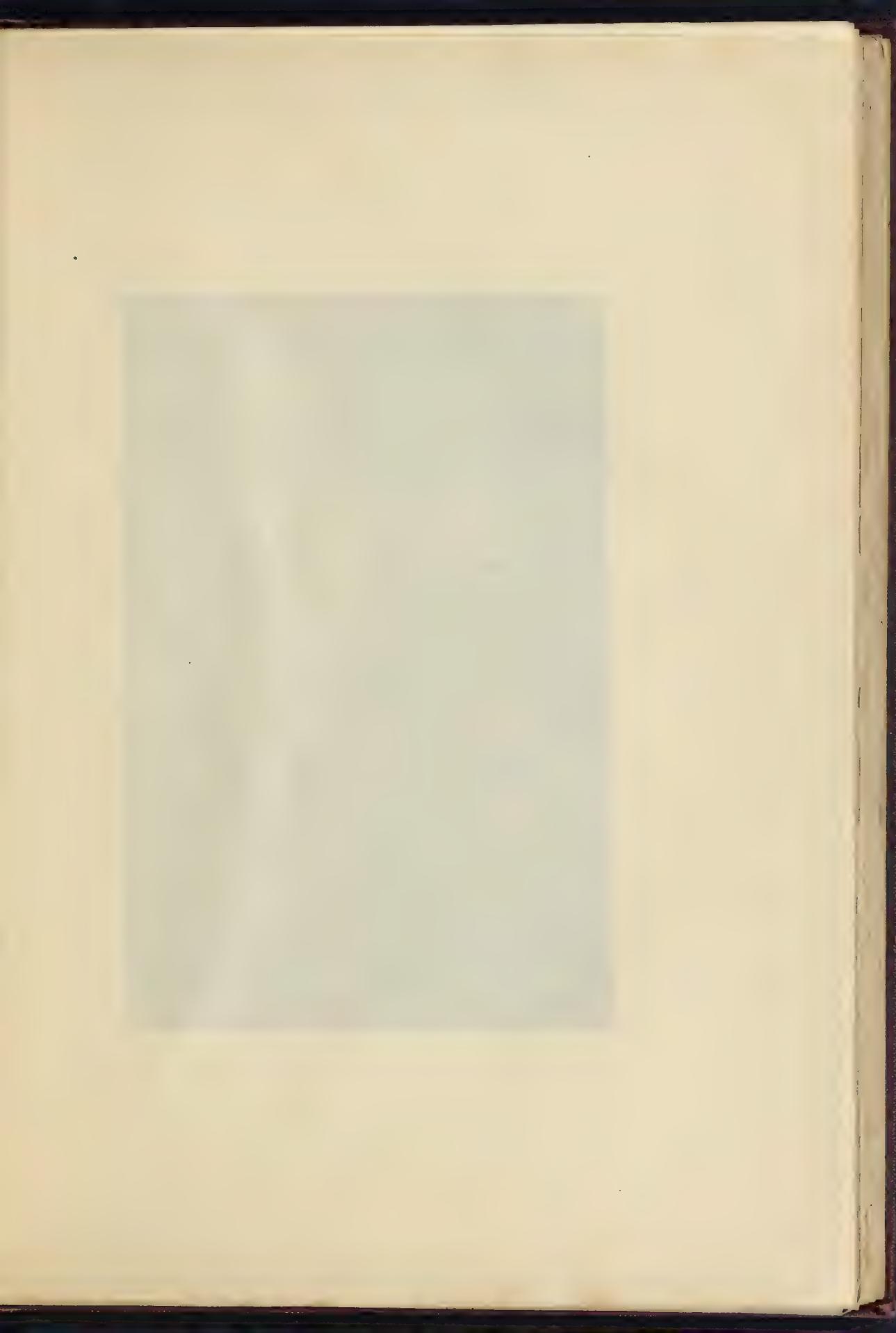
\* National Gallery. This drawing must have been superb in its original bloom. An interesting paper on it was contributed by the late Cosmo Monkhouse to the *Portfolio* of 1885. The possibility is there suggested that it was founded, as a composition, on the "St. Gothard" of the *Liber*, published in 1808, seven years before the "Fort Rock."

† Introduction to "Part II.—Water-Colour Paintings," of the "Catalogue of the National Gallery of British Art at South Kensington," p. 20 (Edition of 1888).

## TURNER

looking at an oil picture, but to supplement and enforce the peculiar aptitudes of water-colour. After this "Fort Rock," Turner's only advance in technique, or rather in its knowledge, is embodied in the body-colour drawings on tinted paper which we generally think of in connection with the "Rivers of France." Of these, however, it is too soon to speak.

The second radical change which came over Turner's work in water-colour dates from about 1814, the year which saw the publication of the first number of Cooke's "Southern Coast." Turner had worked often enough with a view to translation into some other medium. Putting aside his own *Liber Studiorum*, and those early drawings for the engraver in which his art was too painstaking to be double-faced, he had produced the drawings for Whitaker's "Parish of Whalley," for "Britannia Depicta," and for the famous Oxford Almanacs, as well as a few less serial subjects. In all these he had worked in a straightforward fashion, and had left the engraver to take care of himself. On his engagement by Cooke a change set in. He seems to have at once modified his methods in obedience to the requirements of the burin. His experience of mezzotint had taught him the necessity for breadth in compositions to be reproduced by a tone process. Arguing *per contra*, and reinforcing his argument, perhaps, by reference to Woollett upon Wilson, he came to the conclusion that drawings of landscape made for the line engraver should be as full of detail as possible, and that the burin should never be called upon to carry broad and simple tones on to copper. His reasoning was incontestably sound, but its effect on his own art was not always happy. Among the drawings for the "Coast" are some of his finest things, but others lose greatly through having to serve a double purpose. The desire to provide pabulum for the graver leads to want of repose, and to the breaking up of every passage into details which are too often conventional in conception and mechanical in technique.

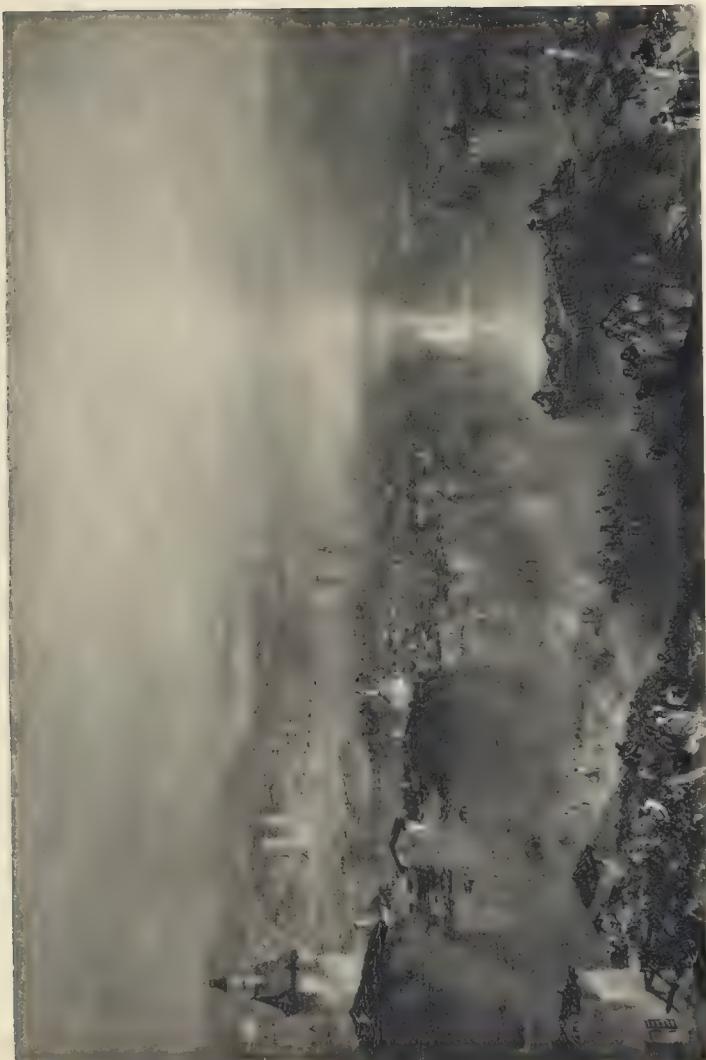


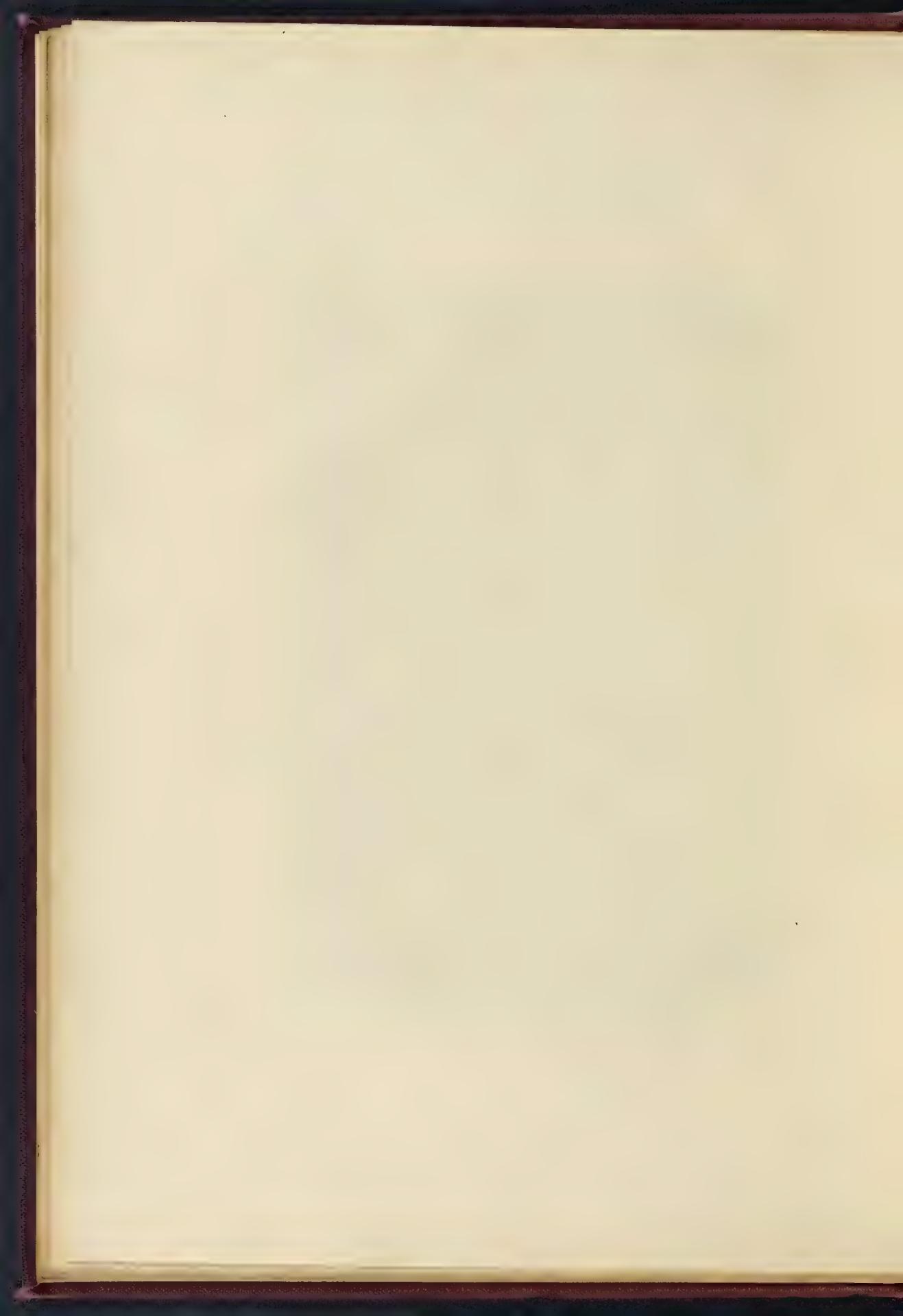
ZURICH.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 x 18)

In the Collection of  
IRVINE SMITH, Esq.





## WORK FOR THE ENGRAVERS

These faults are again conspicuous in the "England and Wales" series, which immediately followed the "Southern Coast." Here we frequently come upon a drawing in which the whole surface is a constant repetition of forms having no apparent object but to give the burin something to play with. This gives a ropy texture, an appearance as if sky, and rock, and earth, and even water, were composed of squirming cables, which is disagreeable. The desire to forestall the engraver's wants and to produce designs which should not only be easily rendered in a new material but which should suggest that infinity of mystery which appealed so strongly to Turner, seems to have monopolized his thoughts and to have made him, in too many instances, forget the immediate claims of the work under his hand. It is difficult to believe that he himself was blind to the defects of such drawings as the worst of the "England and Wales," "Harbours," and "Ports of England" series, or of certain famous but unsatisfactory Swiss and Italian scenes afterwards built up in the same fashion. He never sent any one of them to the Academy, or any other public exhibition. Of this curious abstention too much, of course, could easily be made. From 1815 to the end of his life he only sent four drawings to the Academy.\* Of these two were classical compositions, the "Tivoli"† and the very similar "Stourhead"‡; the third was the famous "Messieurs les Voyageurs, on their return from Italy, par la Diligence,"§ &c., fallen into as deep a slough as the artist in his title; and the fourth was that sketch of Lawrence's funeral which foreshadows so curiously the sentiment of "Peace—Burial at Sea," with which Turner was to mark the disappearance of Wilkie twelve years

\* See the valuable compilation by Mr. C. F. Bell: "A List of the Works contributed to Public Exhibitions by J. M. W. Turner, R.A." (London, 1901), pp. 52, 53. His drawings, of course, were frequently exhibited by their owners, as, for instance, by Mr. Fawkes, in 1819 (see above, p. 86).

† Belongs to Sir James Joicey, Bart., M.P. (See Plate.)

‡ Belongs to Charles Morrison, Esq.

§ Belongs to S. G. Holland, Esq. (See Plate.)

## TURNER

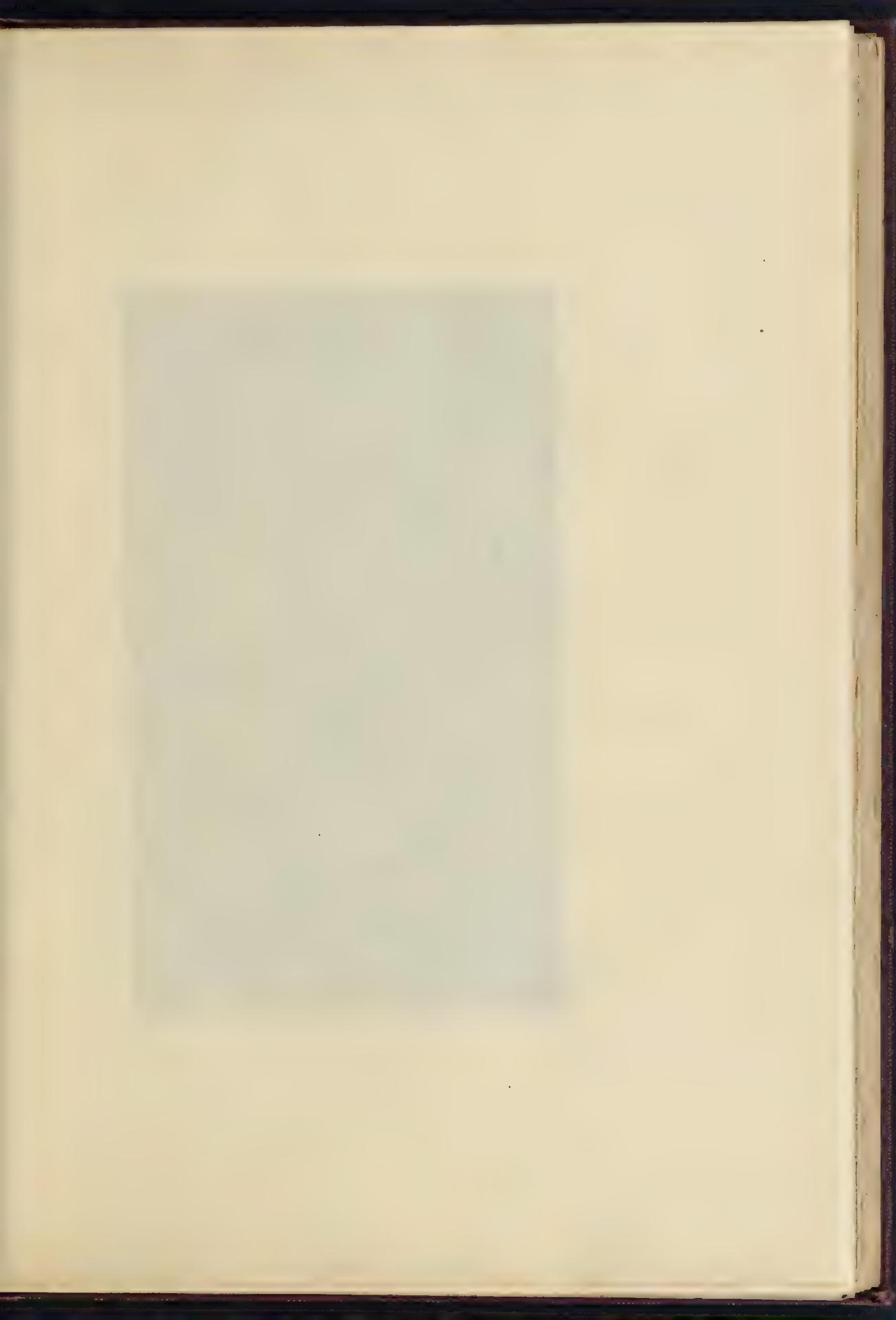
later. None of these, with the possible exception of the third, can have been selected for exhibition purely on their own merits as water-colours. The "Tivoli" and "Stourhead" were probably favoured as effective compositions; the "Messieurs, &c.," as a dramatic incident; the "Funeral of Lawrence" as an event of the day, and a feat of memory. After 1815, when the two splendid Farnley drawings, the "Reichenbach" \* and "Flüelen," † were at Somerset House with three others, he never again put trust in water-colour as a public upholder of his reputation.

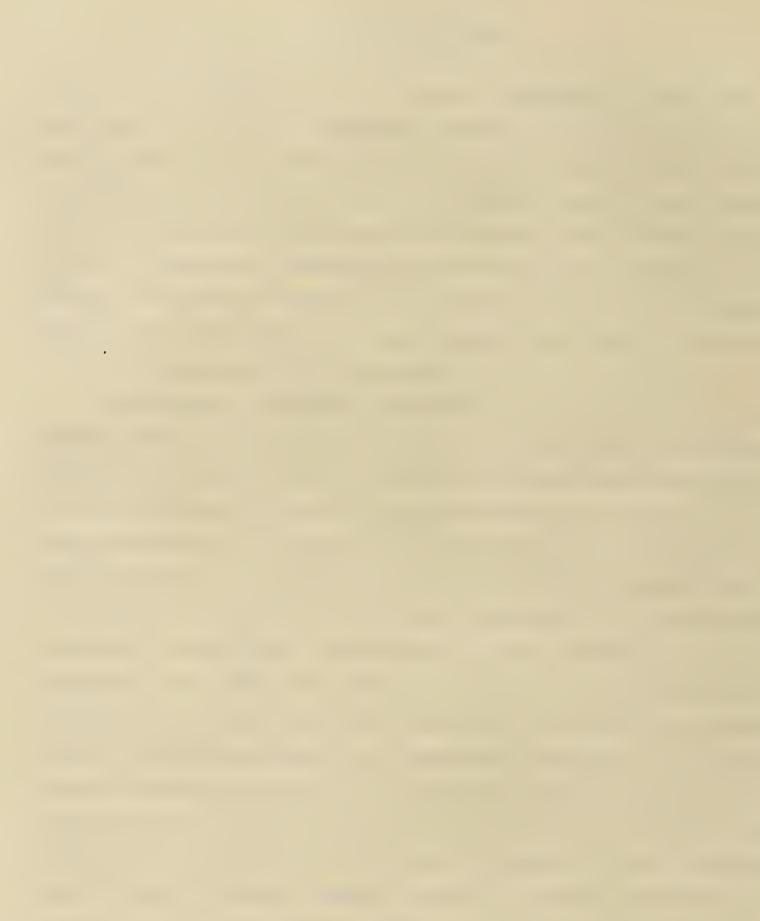
In the remarks he added to Ruskin's notes on his own collection of drawings, ‡ Mr. Kingsley confesses that Turner's "worst work is to be found in the second period; he tried to please the public, and false and cruel criticism made him at times low-spirited and at others defiant." I think that in speaking thus he must have had his drawings engraved between 1817 and about 1835, chiefly in mind. It is the only period of his life, and the only class of his work, in which an attempt to be really popular, to produce things which would sell in large numbers, can be surely recognized. But even when writing of Turner's nadir we must not be content with finding fault. The same easel must often have supported drawings consisting mainly of something dangerously approaching nonsense for the engraver, and others, like the great "Bolton Abbey" now in Mr. Orrock's possession, in which the artist's familiarity with Nature's most privy proceedings led to an unrivalled union of wealth with repose. One of Turner's besetting dangers was his encyclopædic knowledge. He had the eye of a hawk and the patience of a German. Many stories are told of his capacity for watching phenomena. One of the most striking comes to me from Mr. Stopford Brooke. He tells me that someone who knew Turner at least by sight, but whose name he has forgotten, was once

\* Still at Farnley.

† Belongs to Sir Donald Currie, G.C.M.G.

‡ "Notes by Mr. Ruskin on his drawings by the late J. M. W. Turner, R.A., now being exhibited at the Fine Art Society's Galleries" (1878).





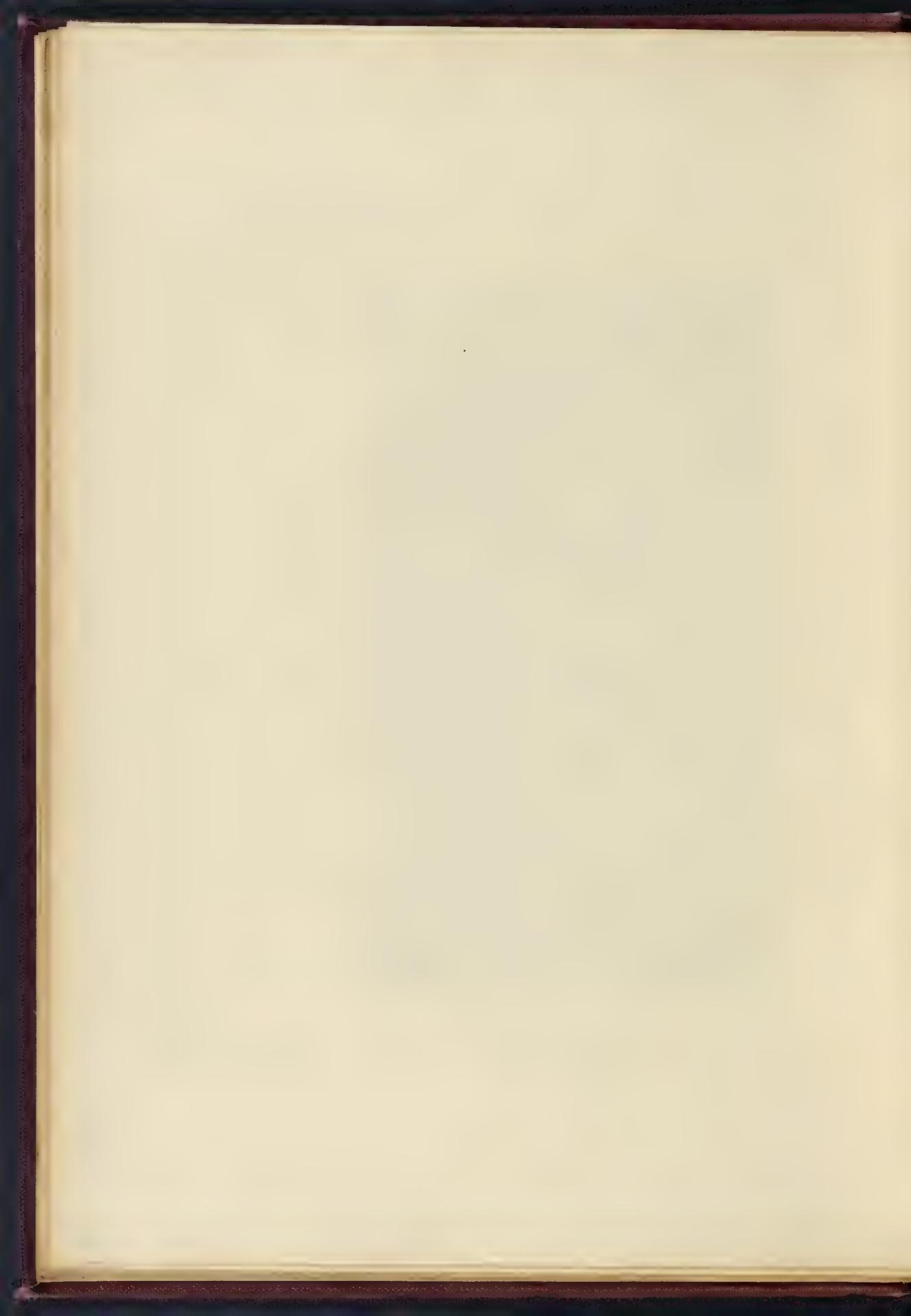
## LUCERNE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11½ x 18½)

In the Collection of  
IRVINE SMITH, Esq.





## BODY COLOUR DRAWINGS

passing along the wharves beyond the Palace of Westminster, when he noticed the figure of a sturdy man in black, squatting on his heels at the river's edge and looking down intently into the water. Passing on he thought for the moment no more about it. But on his return, half an hour later, the figure was still there and still intent in the same way. This was too much for Mr. X.'s curiosity, and, coasting round, he discovered that the watcher was Turner, and that, apparently, the object of his interest was the pattern made by the ripples at the edge of the tide. A man capable of so behaving, gifted, moreover, with a miraculous memory, must have curbed himself severely on those few occasions when he said exactly what was required and not a syllable more.

This last remark loses some of its truth when we pass from the characteristic "England and Wales" period and manner, to the time when he built up a scene on strongly-tinted paper, grey, brown, or blue, with body-colour. Here the whole effect depends on selection, on selection of the effective points for added colour, and of the right places at which to trust the ground. Speaking broadly, the best drawings of this class are those in which there is least work, beyond a certain minimum. Some of the more elaborate have been excitedly praised, but I confess they leave me cold. Such drawings as the "Barfleur" and the "Harfleur," in the National Gallery, with all their care and elaboration, produce less effect, even as declarations of knowledge, than, say, the magnificent series of six "Luxembourgs" \* in the same collection. Power to select is the supreme test of comprehension, and justifies the assurance with which we put the artist above the savant, the man who creates above the man who knows.

Akin to these French "Rivers" † in everything but method are the

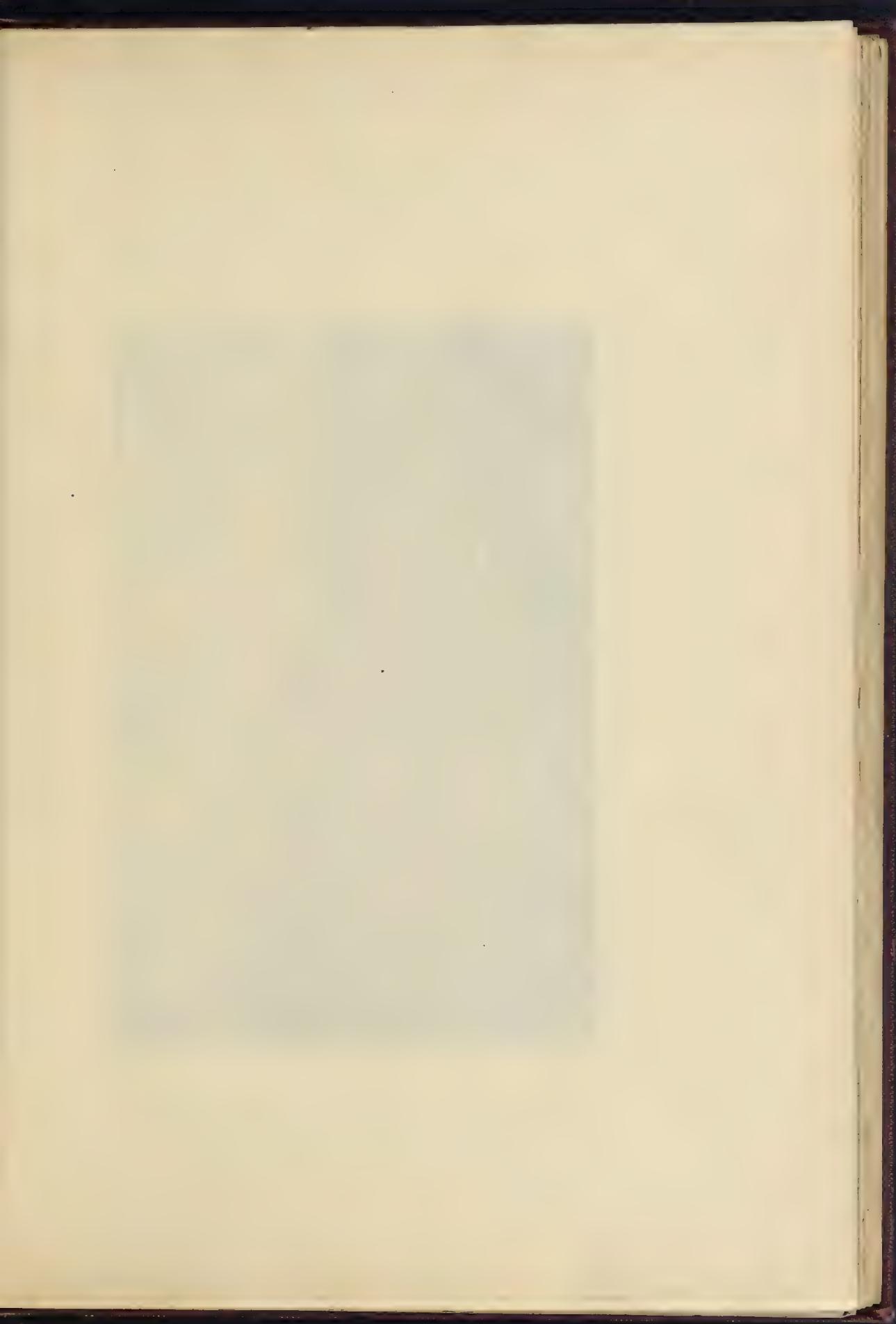
\* In naming Turner's sketches, Luxembourg and Sisteron seem to have been occasionally confused. A drawing called "Sisteron" by the late Mr. Henry Vaughan, seems to represent Luxembourg, and other instances might be named of the same mistake.

† The Seine drawings are in the National Gallery; those of the Loire at Oxford.

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fifteen drawings for the "Rivers of England," in the National Gallery. These are in transparent colour on white paper, but the results aimed at are comparable with those of the French series. Perhaps the most consummate of them all is the "Norham." It is a variant of the composition already so often used, but is finer than any of its forerunners, both in line and colour. Every man who has ever drawn a scene after Turner has noted his habit of lateral compression. He squeezed things in, from sides to centre, and forced up hills and buildings in the process. The real Norham lies wide-spread upon a long ridge now hung with woods, the keep barely showing above the trees. In Turner's day the ridge was comparatively bare, but its length and the proportions of height to width of the castle, were what we see them now. Turner's early drawing accepted facts with some compliance; in the plate for *Liber* the squeezing process had begun; in this drawing it is complete, and every line is determined by the desire to concentrate to the utmost. The motive is that of the *Liber* plate done into colour. The sun is rising behind the keep, which stands in the very centre of the radiation, and by the opposition of its sombre mass forces the yellows and crimsons into a glow like that through one of the clerestory windows in Chartres Cathedral. More unmitigated colour has seldom been put on paper, and yet the balance is perfect. The quantities are so happily judged that the outcome is repose, an æsthetic repose fore-running the actual rest which will come over Norham as soon as that stimulating and disturbing presence has again sunk below the horizon.

In his notes to the Fine Art Society's Catalogue of 1878, Ruskin abandons the old classification of Turner's periods into three: "I have hitherto complied with the general impression on the matter," he says, "in my arrangements of his work \* \* all such arrangement is more or less arbitrary; some virtues are lost, some gained, continually; and, on the whole, the best method of understanding and clearest means



LUCERNE FROM THE WALLS.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 + 15)

In the Collection of  
EDWARD NETTLEFOLD, Esq.





## CLASSIFICATION OF HIS DRAWINGS

of remembering the facts will be simply to divide his art life by tens of years." He then goes on to give a "brief view" of the "distinctions of manner belonging to each decade." I have already explained that the usual division of the painter's work in oil does not commend itself to me, chiefly because it requires a barrier to be drawn between his youthful productions and those of his early manhood which facts do not seem to justify. I could understand the stained drawings of his boyhood, his real boyhood, when he was earning shillings and half crowns, and not really expressing himself at all, being withdrawn from consideration and put in a packet apart. But once this groping was over, he worked in the light of one idea, or rather set of ideas, until very late in what is ordinarily called his second period. And when changes came, they only established themselves after a considerable flight of *ballons d'essai*. All this makes Turner's work in oil difficult to classify.

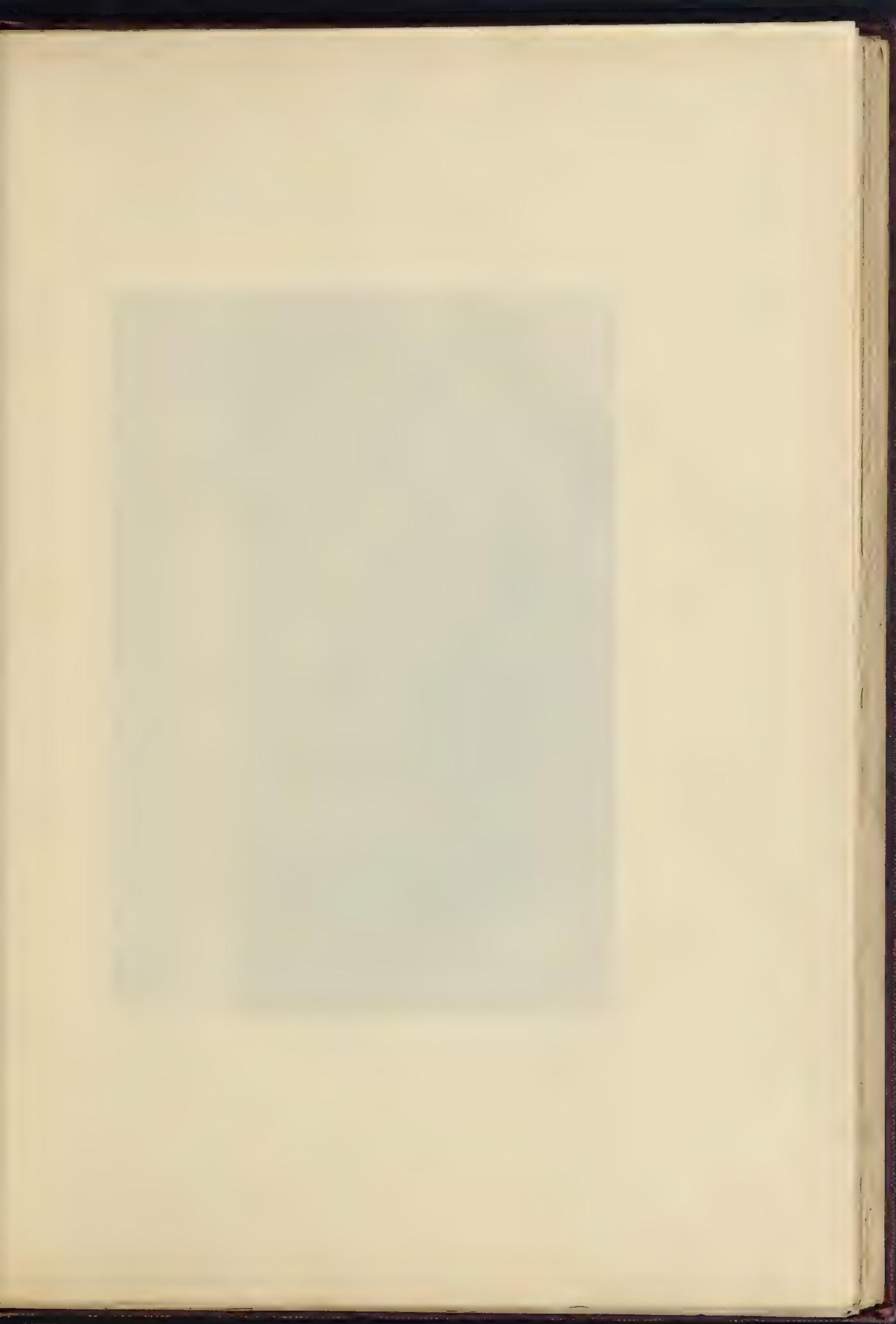
The difficulty does not arise, or, at least, is more easily surmounted, in his water-colours. Not that the details of their chronology are simpler than those of his oil pictures. They are, in a way, more complex and disconcerting. For while his pictures were all painted for their own sakes, with no purpose beyond that of "ultimate sale," as he phrased it, the majority of his set drawings—putting aside, of course, his sketches—were made to be engraved first and possibly sold afterwards. But if a chronological classification is difficult, one according to their character is easy. Three categories have already been established. A first class, consisting of his drawings down to about 1810, which ran parallel with his work in oil; a second class, confined to those elaborate drawings for the line engraver of which the "England and Wales" (1827-1838) series is the type; a third class, including the drawings in body-colour on tinted paper, of which the "Rivers of France" drawings are the best known. The fourth, last, and to my mind, by far the finest class, includes the great mass of his colour

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sketches, as well as those exquisite dreams of beauty which he built up on white paper, with a subtlety and dexterity in the use of transparent colour which no other painter has approached. It is impossible to enumerate even the finer among his colour sketches. Many hundreds are in the National Gallery, and many scores outside it. I shall presently describe one of the more elaborate as a sample, but otherwise must be content with saying that hours spent among them are the best substitute art affords for a flirtation with Nature herself. Fifteen famous drawings, dating from 1842-3, may be named, however, as summing up all the skill and all the knowledge acquired through the making of these countless sketches. These drawings are:—1. “The Splügen” (A. Severn, Esq.); 2. “The Blue Rigi”\* (J. E. Taylor, Esq.); 3. “The Red Rigi”\* (do.); 4. “Lucerne” (E. Watson-Armstrong, Esq.); 5. “Lucerne”\* (J. Irvine Smith, Esq.); 6. “Lucerne”\* (E. Nettlefold, Esq.); 7. “Coblenz” (J. F. Haworth, Esq.); 8. “Constance”\* (J. Irvine Smith, Esq.); 9. “Dark Rigi” (C. A. Swinburne, Esq.); 10. “Zurich”\*\* (J. Irvine Smith, Esq.); 11. “Küssnacht” (C. A. Swinburne, Esq.); 12. “Zug”\* (Sir Donald Currie); 13. “Lucerne Town, Moonlight”\* (J. Irvine Smith, Esq.); 14. “Goldau” (Geo. Coats, Esq.); 15. “St. Gothard” (do.).† Several of these drawings—the one named last may be given as an instance—suffer through the same fault as the more elaborate things in the “England and Wales” series. They are overcrowded with details showing a marvellous knowledge and memory, but also a want of freshness and sincerity in the methods of their expression. But, taken as a whole, if pictorial art be the reproduction of natural beauty, the imitation of Nature’s mystery, the combination into a space to be measured by inches of all kinds of knowledge of natural phenomena, then Turner’s claim to be considered the greatest of all painters might be justified from these drawings alone. Unhappily for Turner,

\* See Plates.

† Most of my readers will be familiar with the “Epilogue,” in the Fine Art Society *brochure* of 1878, in which Ruskin tells the story of these fifteen drawings.



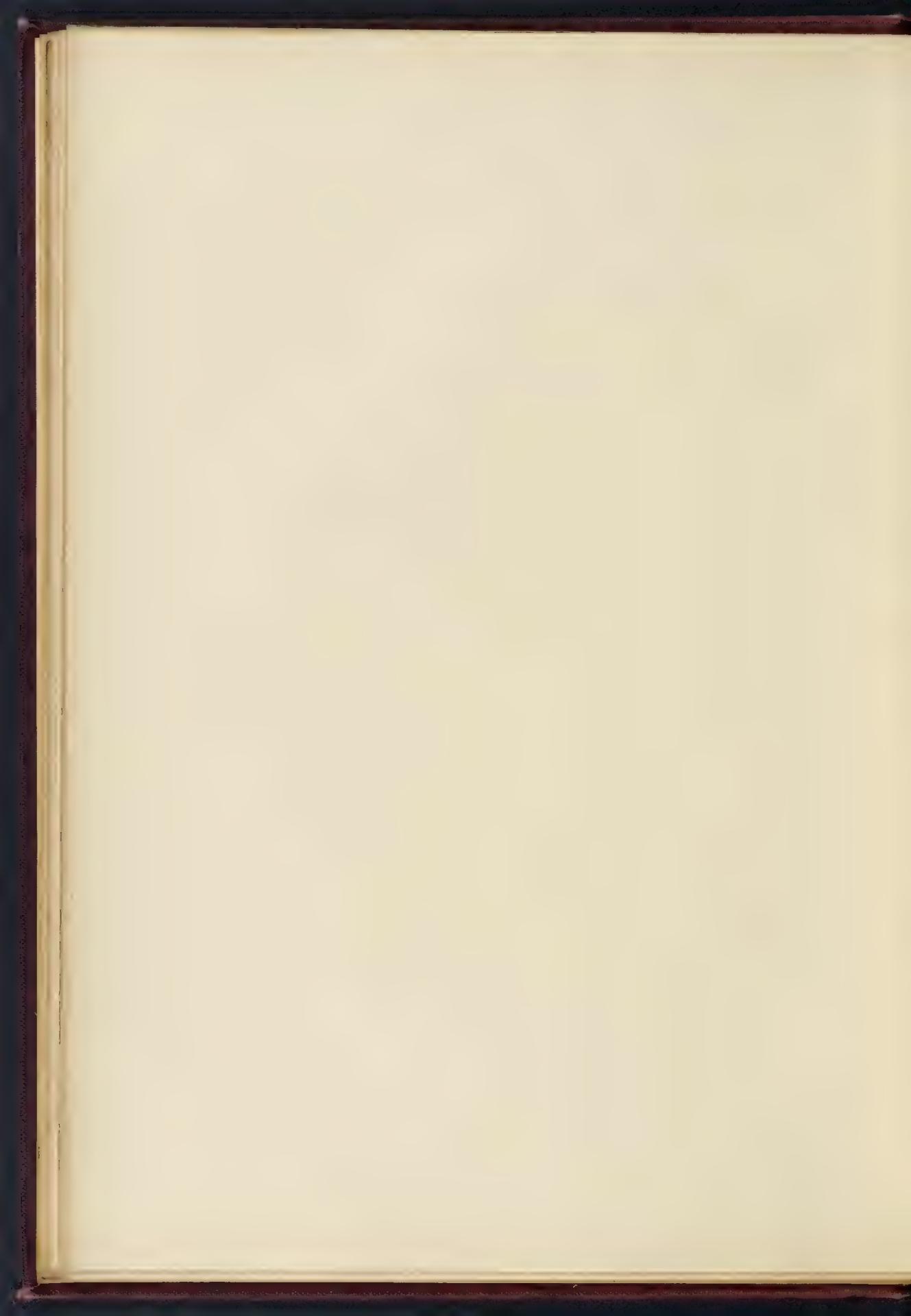
LAUSANNE FROM LE SIGNAL.

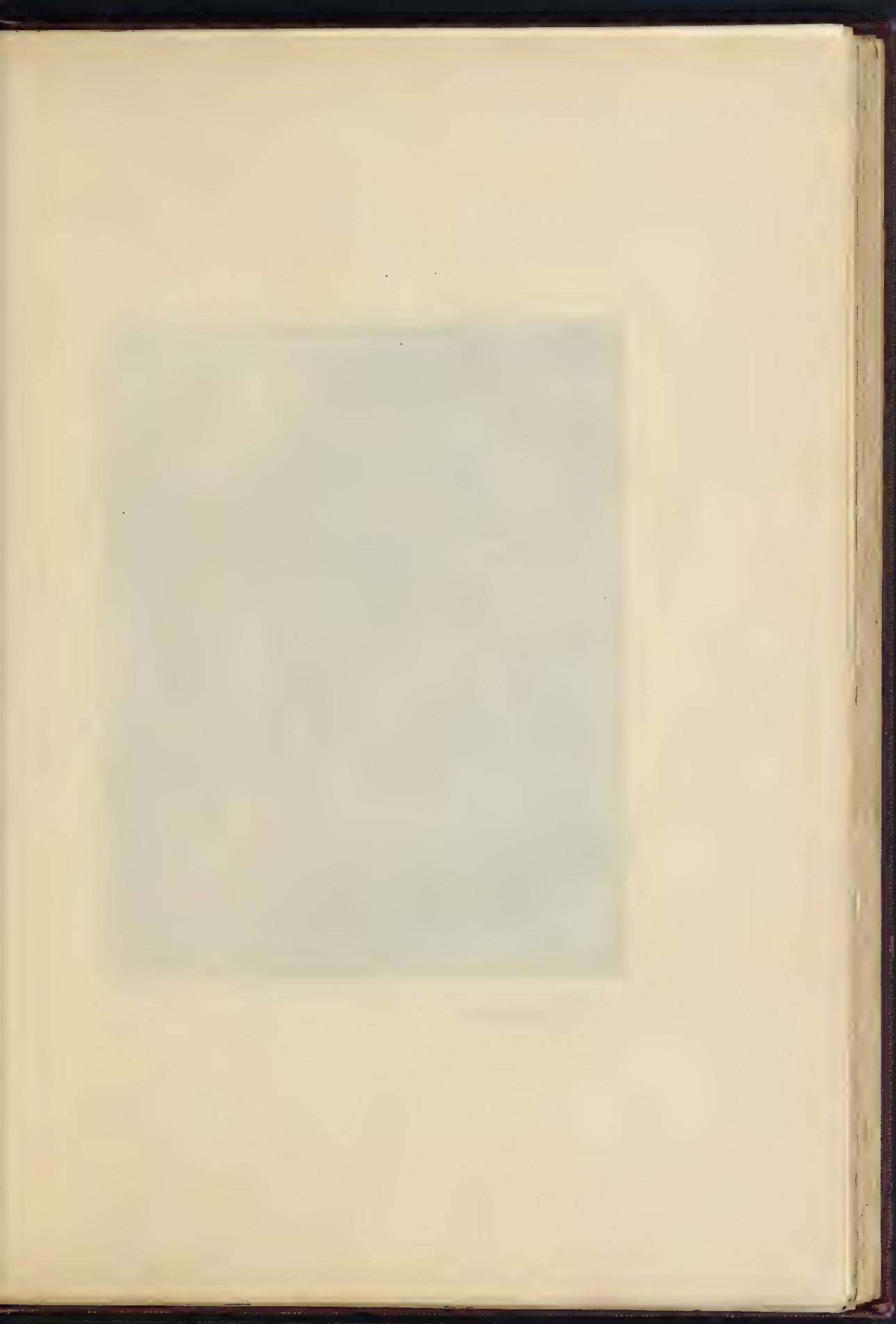
From the Water-Colour Drawing by J. M. W. TURNER R.A.

(9 : 13)

In the Collection of  
W. G. RAWLINSON, Esq.





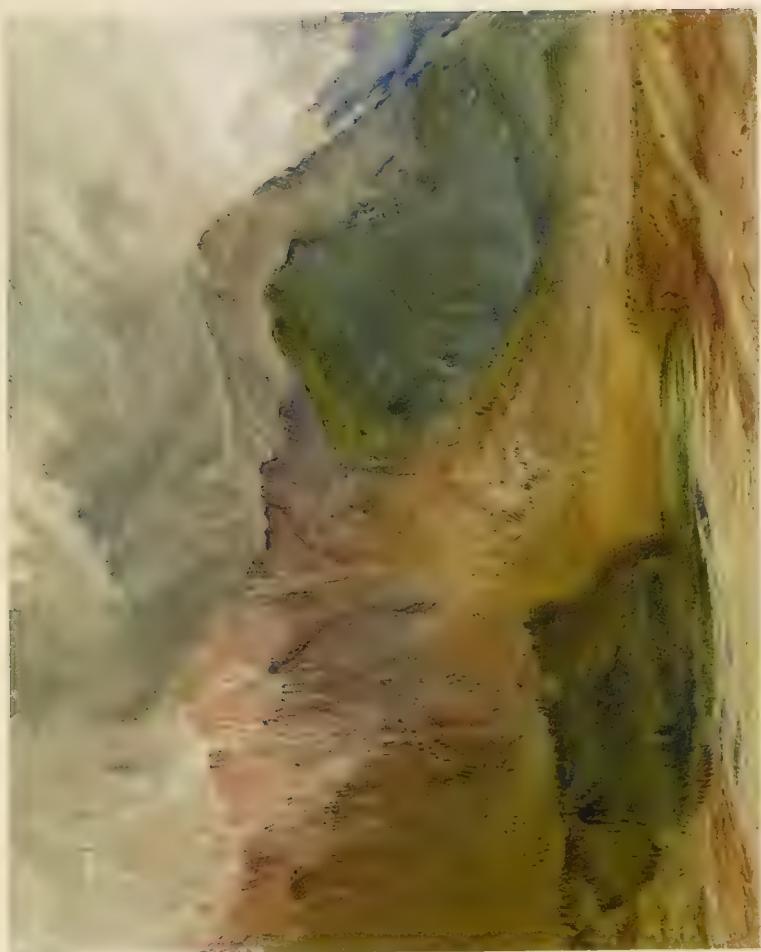


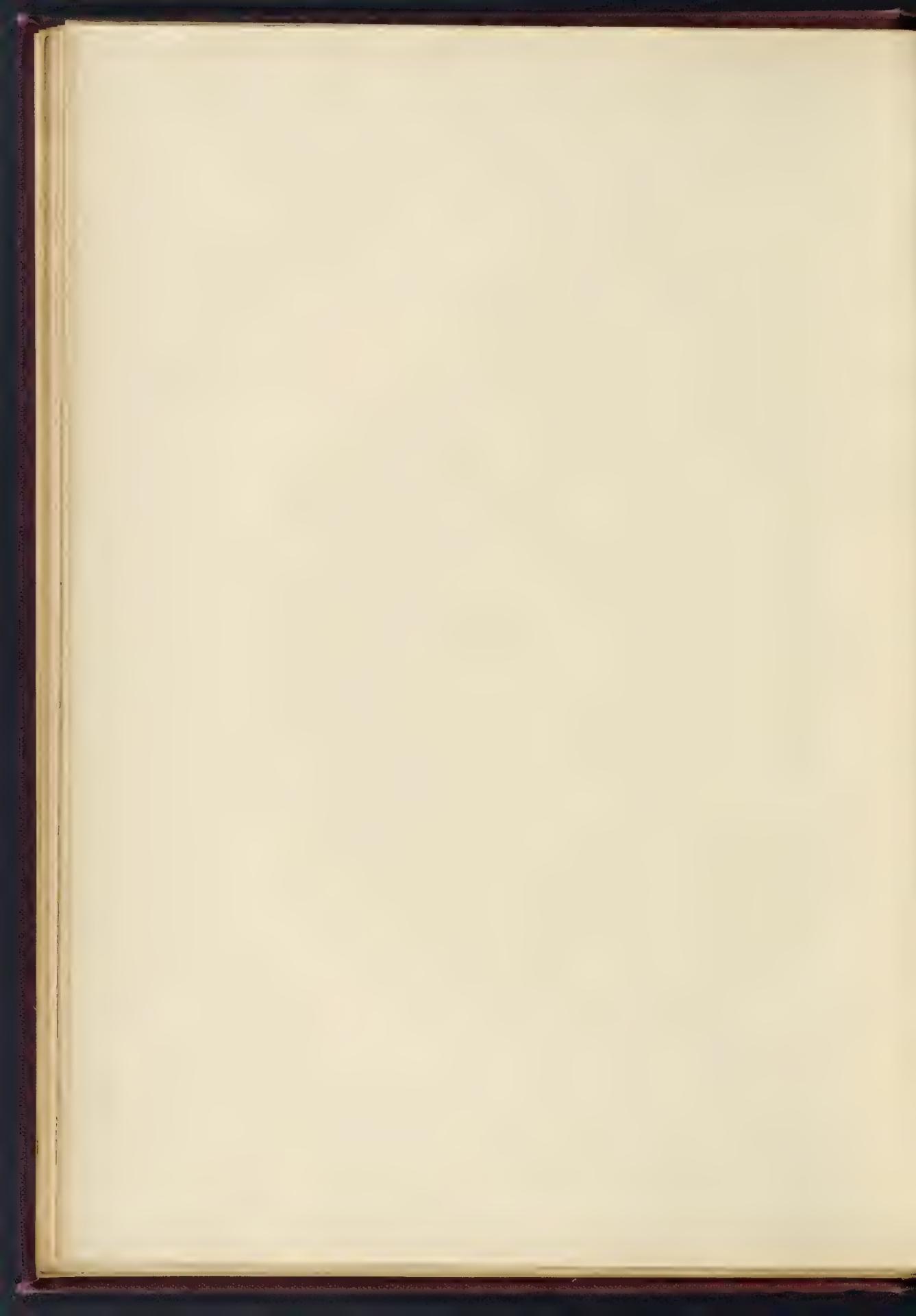
MONTE ROSA FROM OPPOSITE AOSTA.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

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## LAST PHASE IN WATER-COLOUR

pictorial art is nothing of the kind. The only deduction we can fairly draw from the evidence, as detailed by the nature-students who have devoted themselves to his work, is that he brought more knowledge of Nature and more dexterity of hand to the service of Art than any landscape painter before his time, or since. It would be wrong, however, to leave that assertion by itself. For although during the first two-thirds of his life, and in three out of the four classes into which I have divided his drawings, he himself acted mainly on the principle that the artist's business is to reproduce, illustrate, and enhance, rather than to create, beauty ; although, I say, he thus acted for a time, there came a period when the stress of his own knowledge, the explosive energy of his own emotion, drove him into other courses, and established that change in his practice which has left us the finest drawings of his latest period, as well as those pictures of his 'decline'—as it used to be called—which will be the delight of all who can read the language of colour until they become nothing but a memory.

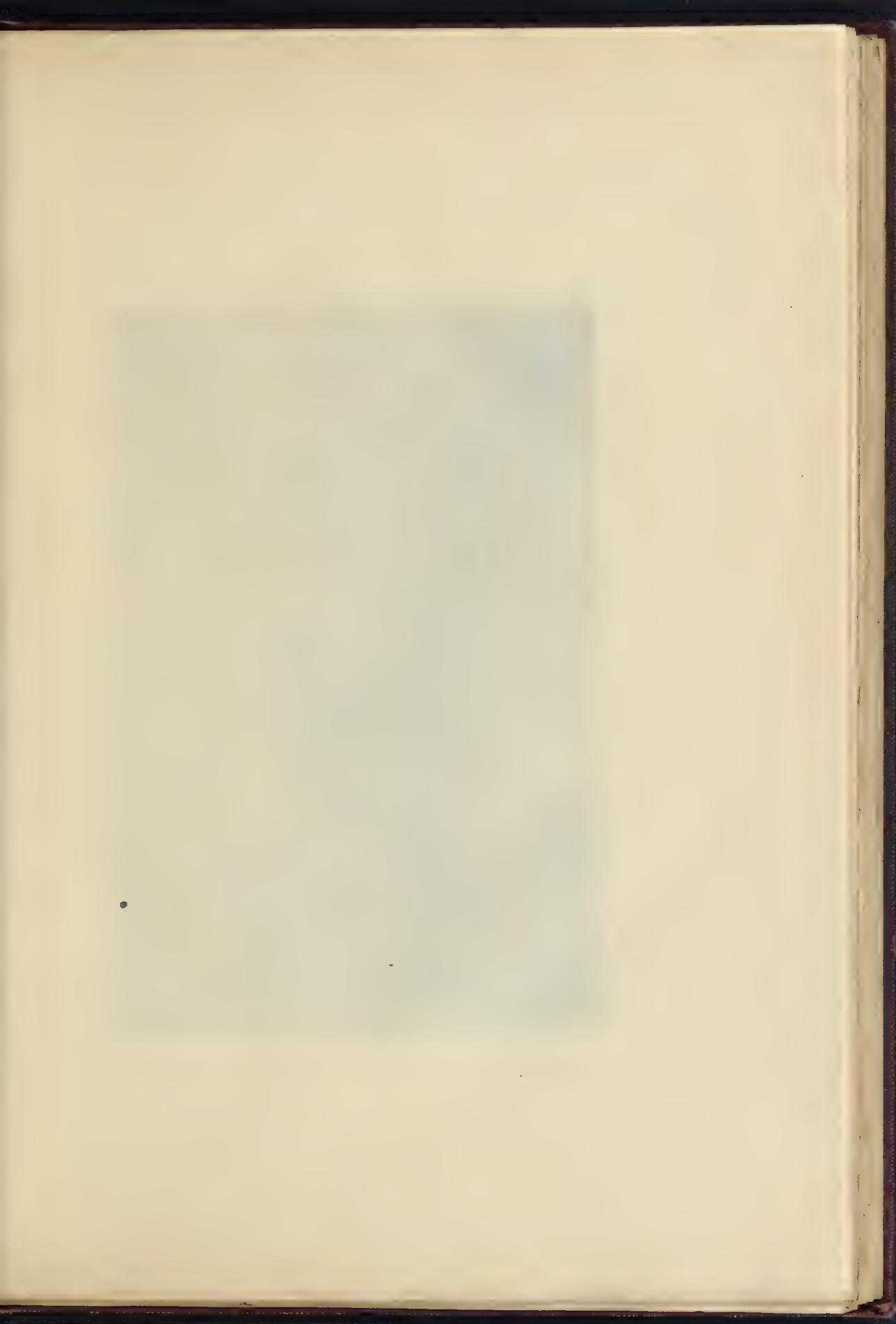
Turner the creator, by which I mean that section of his personality which was spontaneous, which did not modify itself in obedience to ideas accepted from without, or to the requirements of some ulterior purpose, is only to be seen in a few of his last drawings and in those late pictures with which their affinity is close. Among other changes, the period I have called his experimental time embraced one in his use of water-colour, which had the profoundest effect on his later practice. Down to the days of his *Liber Studiorum*, he had been interested mainly in the line and tone effects he saw in nature. His sketches and memoranda had been carried out in methods better suited to effects of that kind than to those of colour. After the *Liber* days a change rapidly came over him. In spite of his curious preoccupation with such details as the engraver could seize upon, in his "Southern Coast" and "England and Wales" drawings, he began to think and see in colour. His sketches and memo-

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randa gradually took such a form as to justify us in saying that the one quality he was determined not to lose in any vision which attracted him was its colour. I have looked in my time through the whole of the many thousands of sketches in the National Gallery, and the change here described is unmistakeable. In the earlier books,\* notes of form and of effects of light and shade form the bulk of the memoranda. In fact, the habit of mind engendered by years of washed drawings persisted down to the end of Turner's youth. He was thirty before the temptation to employ colour *as a symbol* finally left him, and several years older still before he began to systematically set down notes of the chromatic wonders created by the sun. Once he began this, however, he persisted to the end. The mass of sketches and memoranda belonging to his foreign tours after 1820 are practically a body of notes of Southern Europe taken down in colour, provided as a rule with some slight linear skeleton, and varied occasionally by more elaborately constructed things in which line and colour work together. In these last, however, the line is always there for the sake of the colour; even in rapid sketches it sometimes looks as if Turner had admitted it as a concession to prejudice, and not because he wanted it himself.

The drift of all this is that as I see Turner's art, its greatest and most spontaneous period—which does not necessarily include his greatest and least contestable works—had its roots in the habit of noting

\* It is not always easy to be sure of the comparative dates of the sketch-books. Ruskin and his colleagues, in the first inspection and arrangement of the nation's inheritance from Turner, scarcely took all the care they might have taken to note signs of date, use, and history. They cut up the more important books, and distributed their contents into bundles or into frames and show-cases, without noting their original state and order in such a way that students could satisfy themselves without an unreasonable expenditure of time and trouble. To anyone now looking through the collection, many interesting queries are suggested which are only now to be answered by very long and tedious investigations. One book, for instance, contains four sketches of Venice which seem earlier than 1832, when Turner is supposed to have paid his first visit there. Unhappily the other drawings in the book, which might have been some guide, have been cut out, and it is now difficult to re-establish the volume.



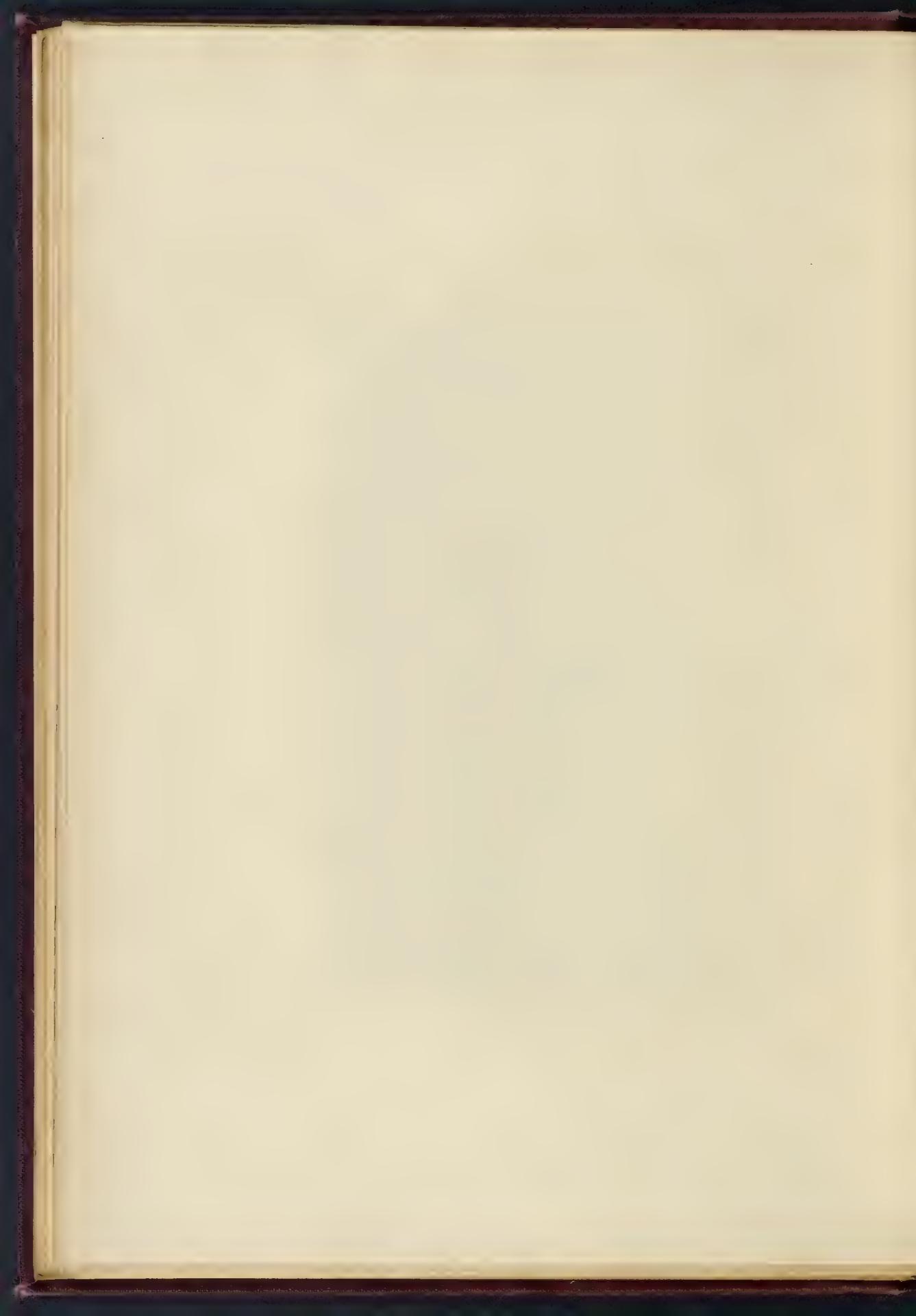
THE RIGI AT SUNRISE (BLUE RIGI).

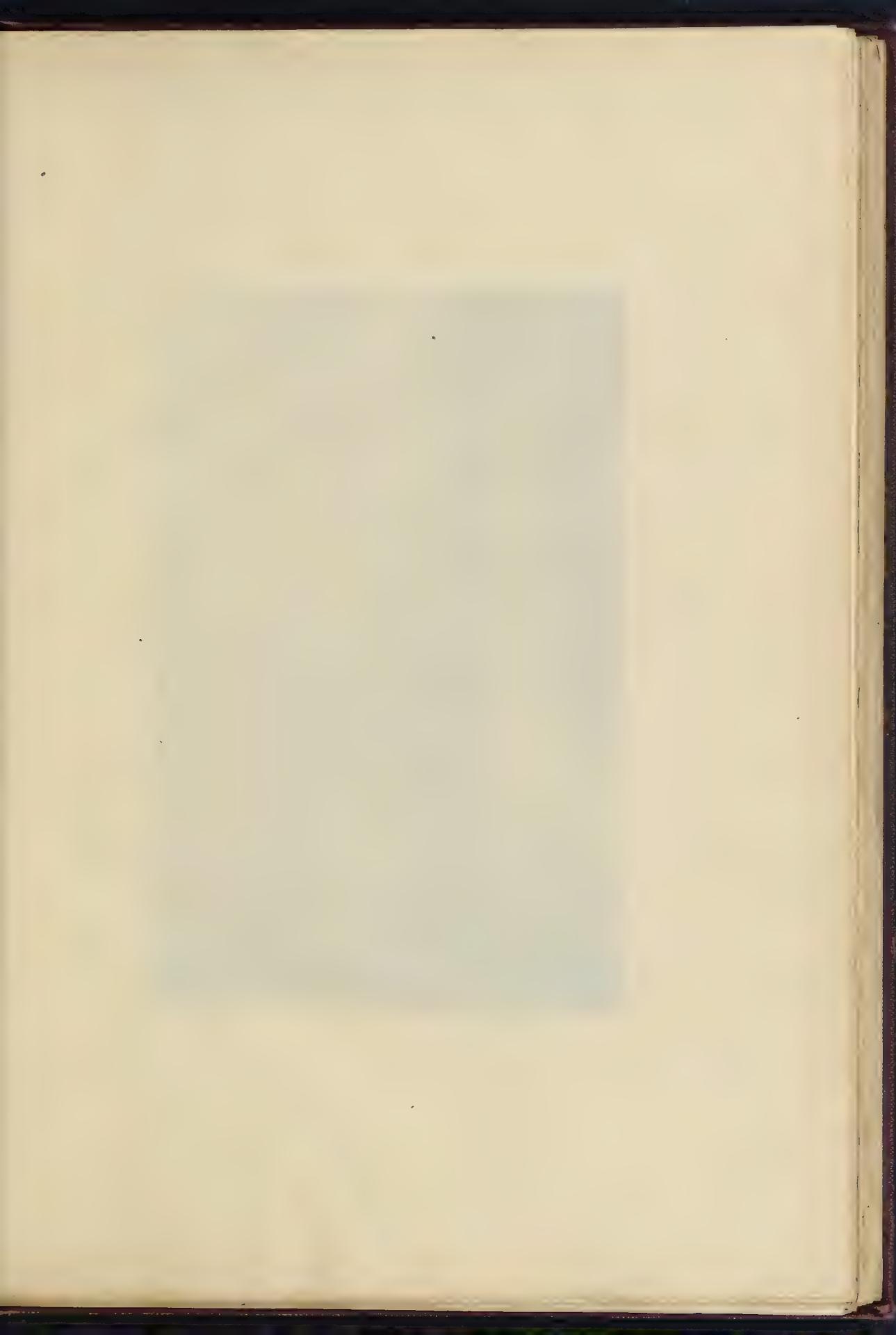
From the Water-Colour Drawing by J. M. W. TURNER, R.A.

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THE RIGI AT SUNSET (RED RIGI).

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 x 18)

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## CONDITION OF HIS WATER-COLOURS

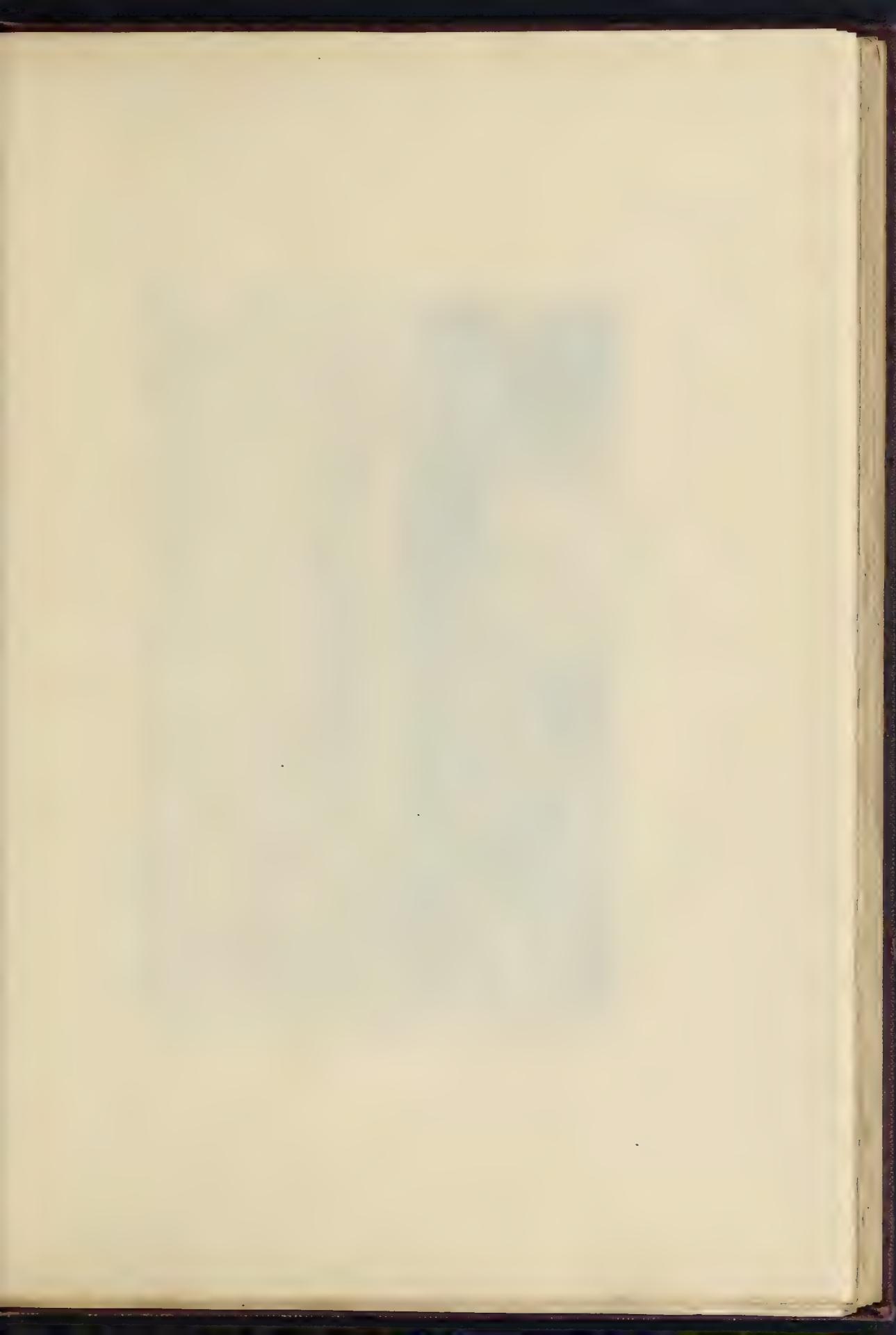
down nature as colour, which dates from about 1820; that it developed first in those water-colour drawings which are essentially expansions of that habit, and that it reached its culmination in those pictures of his late maturity which the world of sixty years ago so signally failed to understand. Unfortunately most of these late pictures are now very far from being in the same condition as when the painter had done with them. They no longer represent his thought. They only allow it to be divine, sometimes, indeed, with conviction, but sometimes, alas, with the kind of faith which is required to move a mountain.

There can be no denying that the artist in Turner is only to be seen, as nature made it, in some of his later drawings. For his early work we have to make such reserves as have already been described, reserves due to insufficiently developed power, to ambitions misplaced or only half awakened, or to the presence of some intention beyond his own immediate concern. For the best of his oil pictures allowances have to be made of a different sort. Their technique is never of a kind to defy change, so that not one among them is in the state in which he left it. Now water-colour has one great practical advantage over oil: you can keep it unchanged if you choose to take the trouble. No doubt its characteristic weakness, the liability to fade, is more disastrous than the corresponding fault of oil, which is a proneness to sink in tone. A faded drawing, like some of those in the Victoria and Albert Museum, is more depressing to the spirits than an oil picture which has darkened, like the "Calais Pier" or the "Wreck of the Minotaur." But you can prevent a drawing from fading, while you cannot keep an oil picture up to the pitch at which the painter left it. Most unhappily few guardians of Turner's works have taken efficient measures for their protection: at least nine drawings have faded in some perceptible degree for every one which is still in its pristine condition. It would be invidious to particularize, but all those who take any real interest in the painter know that many owners of his drawings have suffered them to

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deteriorate needlessly while in their possession. An admirable exception to this was the late Mr. Henry Vaughan. In making his collection he took the greatest care to confine himself to drawings in which he could see no fading. Once his, they were religiously protected from the sun and even from any prolonged exposure to ordinary daylight. So far did he carry his solicitude, that in his will he stipulated that the collections left to the National Galleries of Ireland and Scotland should be publicly exhibited for only one month in each year, and that month January, perhaps the most sunless of the whole twelve. During the other eleven they have to be kept in a closed cabinet, and only taken out when wanted, as you would take down a book in a library. Even the National Gallery collection is less severely cloistered than this. The result will be, most likely, that a century hence Turner as a colourist will only survive in things which once formed part of the Vaughan collection, unless those drawings which are still uninjured are put out of reach of harm while there is yet time.

Turner, then, is only to be found without alloy in the last of the classes into which I have divided his drawings. Corresponding oil pictures, those painted between 1835 and 1845, do not represent his intentions with equal purity—to say nothing of the undeniable facts that his aims were better suited to water-colour than to oil, and that he gained a command over the former that he never had over the latter. Putting these considerations aside, my assertion is justified by the condition in which his pictures now are. I think it would not be possible to point to a single one of these later works and say either “That is exactly as Turner left it,” or—as we may fairly say of certain painters who calculated on change—“That is in the state in which Turner meant it to be after time had worked upon it.” My own personal belief is that many of his later oil pictures are in better condition than might be supposed from their appearance, and that, were it not for the doubts

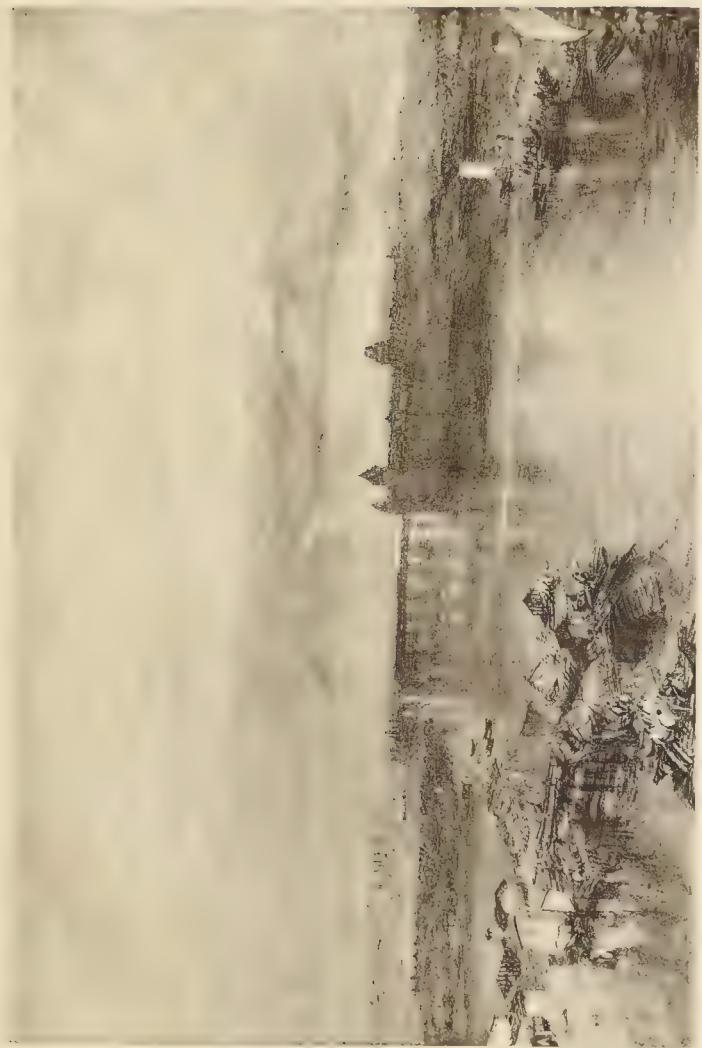


CONSTANCE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 18)

In the Collection of  
IRVINE SMITH, Esq.





## HIS ART AT ITS BEST

inspired by the tradition that he mixed oil and water-colour and indulged in other unholy proceedings, a Turkey sponge and a little warm water would recover much of their bloom. But even then they would lag behind the water-colours.

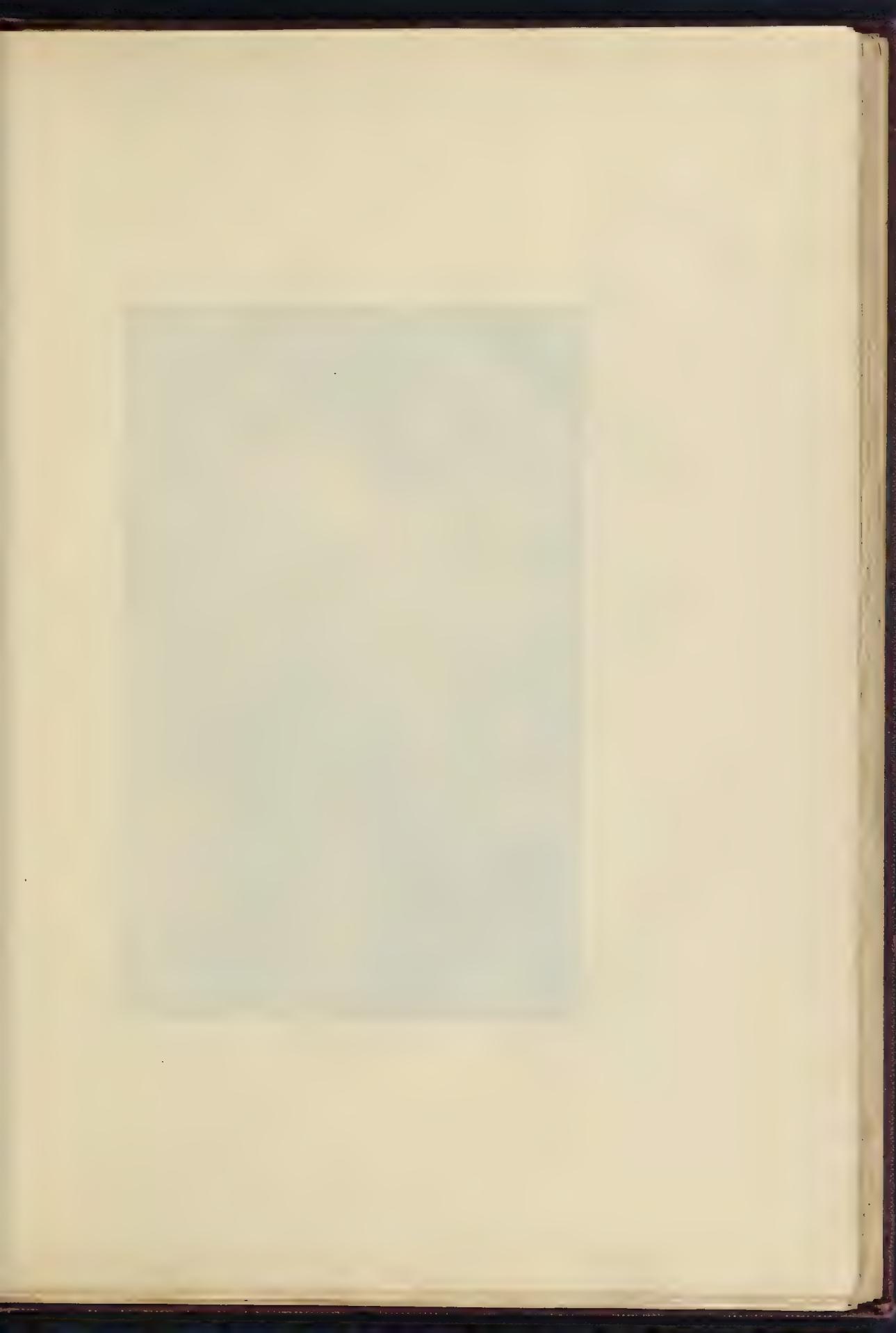
Let me take one drawing of his fine period and describe it in some detail. It is not one of the great and famous things, a Blue or a Red Rigi, a Constance or a Zurich, but it has the advantage, for me, of being more familiar, being indeed before me as I write. It is a "Venice—the Piazzetta," one of the thirty-one drawings bequeathed to the Irish National Gallery by Mr. Henry Vaughan. A reproduction is given at the head of this chapter. The view is taken—if it be not sacrilege to talk of a view in connection with such a lovely dream—from the spur of the Riva, just below the prison. It gives an opportunity for one of those chromatic combinations of which Turner alone is capable. As a rule, Turner has a master tint, but on a happy occasion he is able to put such a tendency aside, and to extract a perfect harmony out of contrast—out of a contrast, too, in which opposing tints are used in almost equal quantities. In this Venice, for instance, the Doge's Palace is a rosy purple, the Zecca is pale violet, the sea is green, and the sky is yellow. You cannot call the drawing a red one, or a violet one, or a green one, or a yellow one. Each of those hues is locally supreme, and yet all are positive, rather than grey. It is an exquisite pattern of colour, held together by prismatic truth, by the sense it conveys of a beam of white light laid open and analysed. The black gondola and a few other buttress touches, give substance to the vision, and prevent it from suggesting the rainbow's evanescence. But no one can look at this or any other drawing of its class, without seeing that its *enveloppe* is not Venetian. Mystery is hardly the note of Venice. To the historian, perhaps, anxious to have a crisp knowledge of her strange career, and to understand how a State once all sea and houses could

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play the part she did in mediæval Europe, there is a Venetian mystery ; but to the painter her note is rather that of a parure of diamonds, sapphires, rubies, and emeralds, lying on the white neck of the Adriatic, than the indefinite suggestiveness in which Turner robes her. The robe, of course, is Turner's own. He throws it not only over Venice, but over all those arresting points of the world on which his later work is hung. Lucerne, Zurich, Constance, the Alpine Passes, the coasts of the North Sea—he sees them all in an *enveloppe* which seldom varies, an *enveloppe*, moreover, which suggests its own origin, as I think, convincingly.

All through Turner's career we find him affected by outside forces in a fashion quite unprecedented for an artist of his rank. No one can trace his proceedings without being amazed that a man of his individuality should be so ready to leave his own path at the bidding of any external hint which reached him. He was 'drawn,' as schoolboys say, with ridiculous ease. Anything in the shape of a challenge would cause him to postpone the expression of his own ideas until he had proved himself a better man than his challenger, even when that challenger was Nature herself. With such a character any deep mark made by external matters, especially in early youth, would be indelible. To me, then, it appears reasonable to look for the cause of his pervading, final, and as I believe, his most personal note in art, in some objective experience. This experience, or to put it more exactly, this controlling vision, was the face of London in his own youth.

I do not see how any one can stand in the large west room of the National Gallery without having to confess that nearly all the pictures in it show Nature modified in that direction. Look at such pictures as the "Bligh Sand," the "Dido" of 1814, the "St. Mawes," the "Windsor," the "Abingdon," the "Orvieto," the "Caligula's Palace," the "Carthage : Dido directing the equipment of the Fleet," the "Venice : Returning from the Ball," the "Sol di Venezia," and



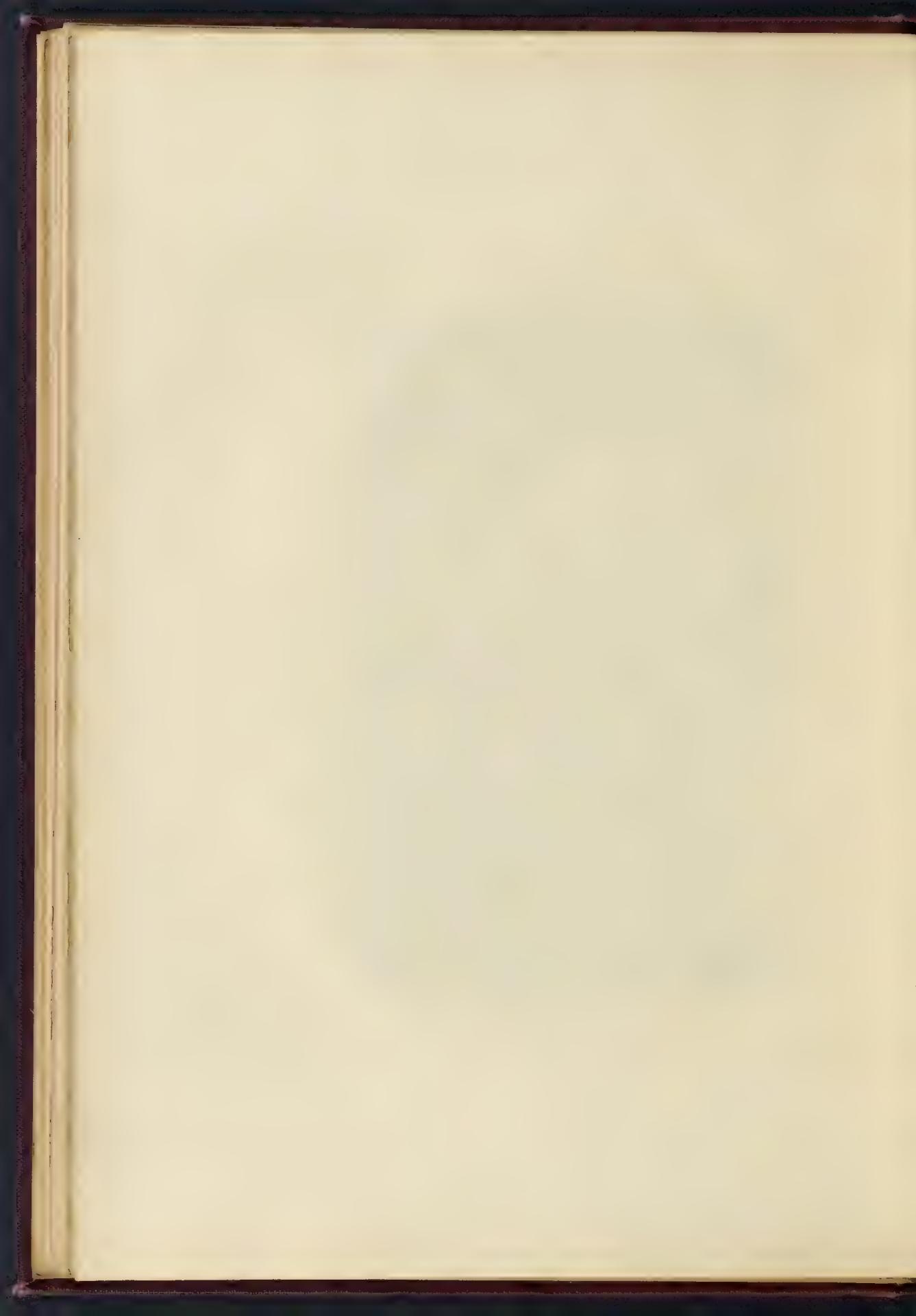
LAND'S END: THE LONGSHIPS LIGHTHOUSE.

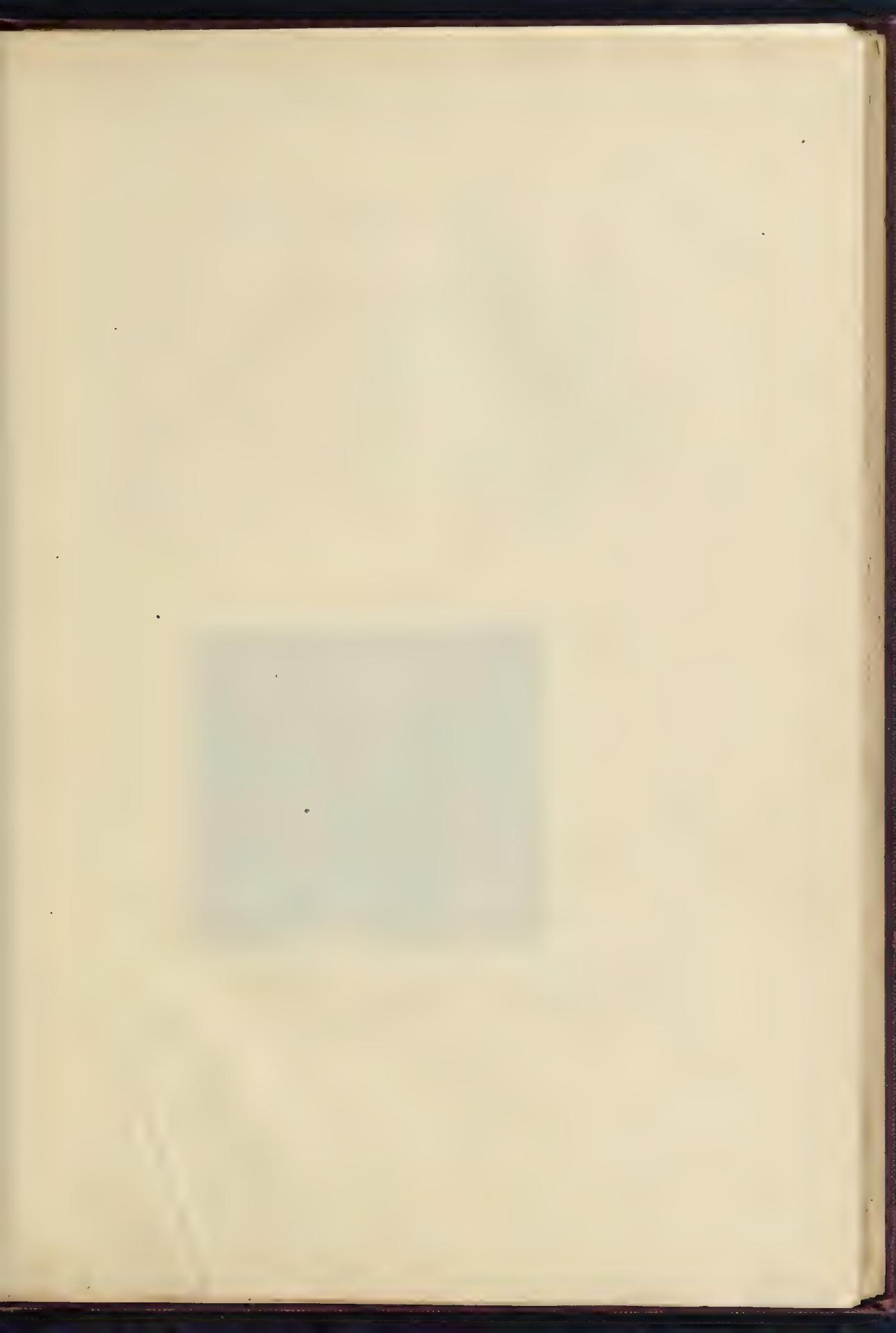
From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11—17)

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TÈTE NOIRE.

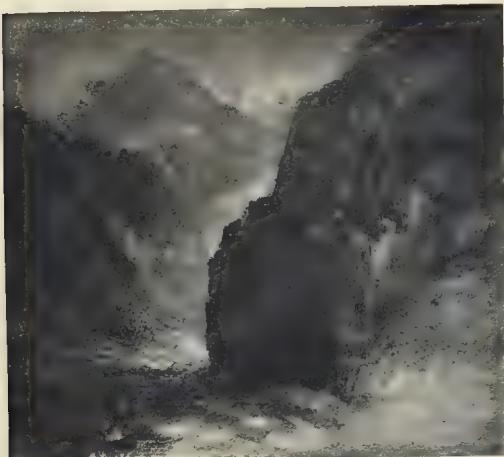
From the Water-Colour Drawing by J. M. W. TURNER, R.A.

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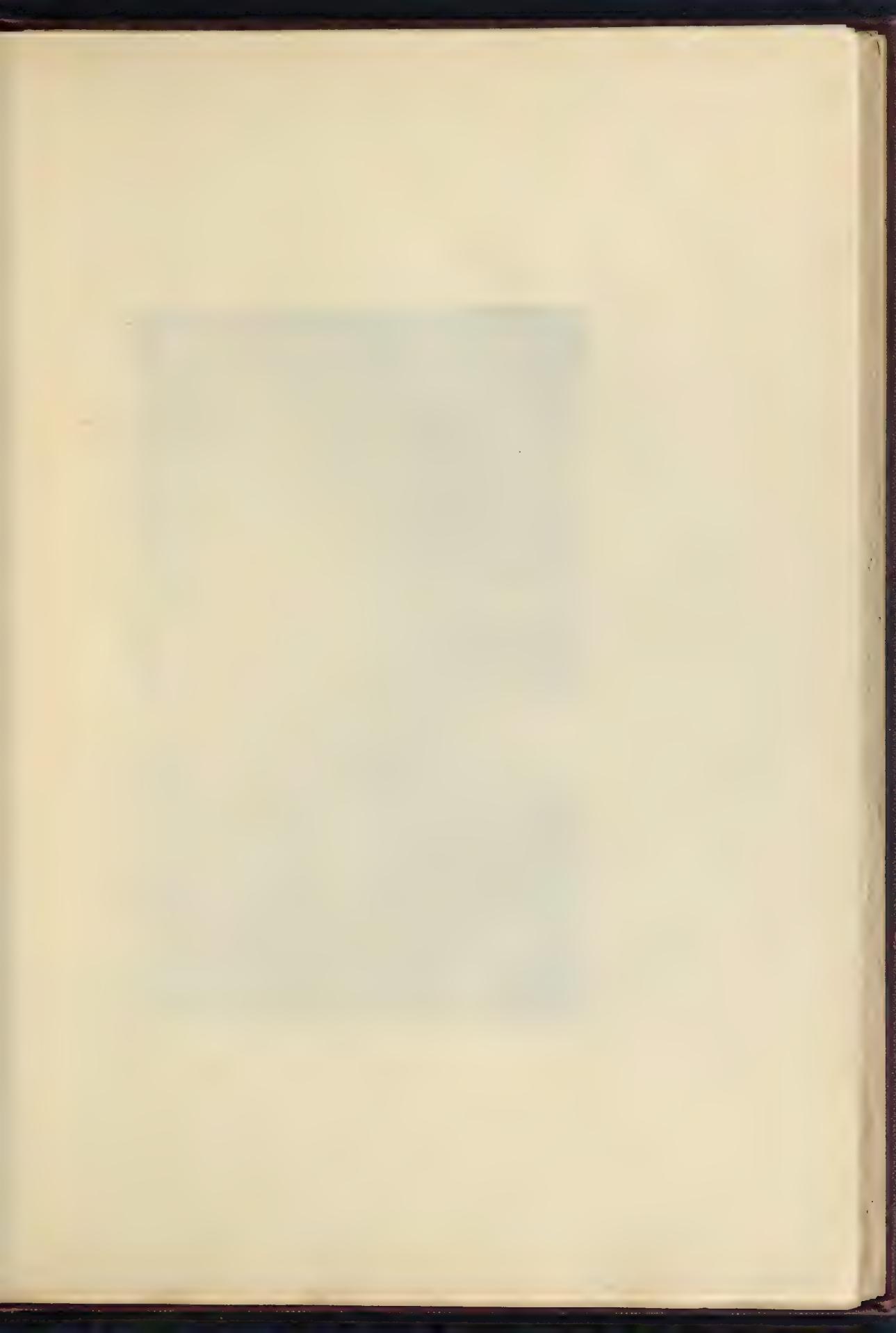
THE NATIONAL GALLERY OF IRELAND.

## ORIGIN OF HIS EFFECTS

you will have to confess that the way of seeing colour, of using atmosphere, of comprehending a sky, is exactly what might be expected of a painter who had never travelled five miles from St. Paul's. Turner seldom painted the sky itself. The dome of mysterious blue, with white cloud cathedrals standing against its infinity, had no charm for him. His interest was given to those vapours and exhalations which, as it were, project our earth against the illimitable depths and substitute an intimate mysteriousness for external space. The skies of the South came to him too late to be received cordially into his scheme of art. Their spacious purity, their detachment and indifference to humanity, suggested conditions to which his spirit could not sympathetically turn.







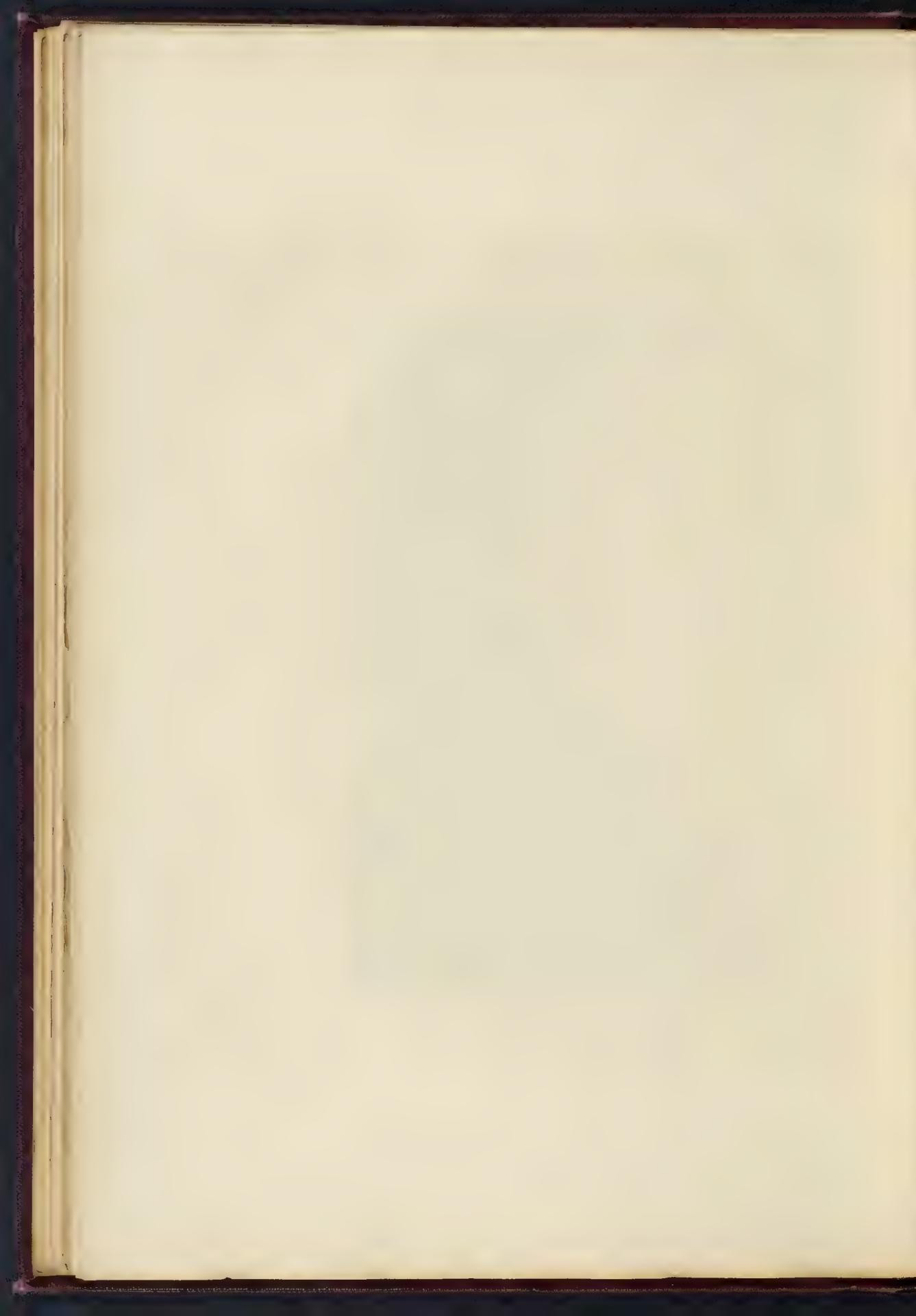
LAKE OF ZUG.

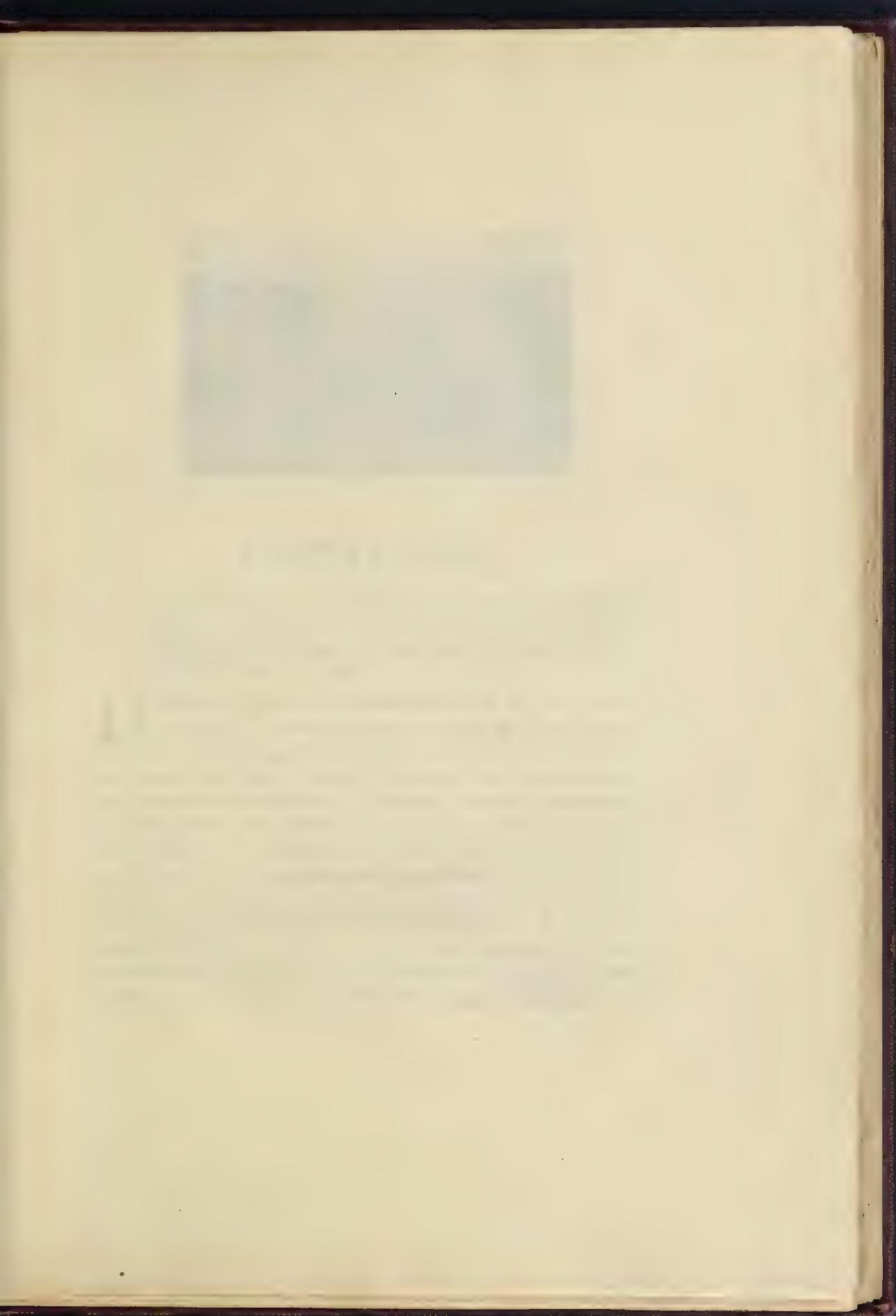
From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11 $\frac{1}{2}$  x 18 $\frac{1}{2}$ )

In the Collection of  
SIR DONALD CURRIE, G.C.M.G.







THE BRIDGE OF NARNI.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(5½ x 8½)

In the Collection of  
GEORGE W. AGNEW, Esq.



## CHAPTER VIII.

Turner's last period—Pictures painted between 1838 and 1850—Their enhanced reputation—“Agrippina landing with the Ashes of Germanicus”—“Slave Ship”—“Peace”—“War”—“Snowstorm”—“Opening of the Walhalla”—“The Deluge”—“Rain, Steam, and Speed”—His last Works—The “Visit to the Tomb.”

UPON one side of Turner's genius I have, so far, said little or nothing; I mean that aspect to which the major part of the most eloquent and persuasive, if not convincing, work ever penned by a critic is devoted. I have told, on a previous page, how Turner was once observed to sit upon his heels for half-an-hour at a time, watching the ripples at the edge of the tide; and many other instances of a similar devotion might be recalled. Now like other people whose main business in life has been to use their eyes, I may have a fair sense of the forms of things, and, in my eye at least, a good memory. But I should hardly venture to lay down an opinion, still less to uphold one against Mr. Ruskin, as to the results achieved by Turner through the exercise of such patience and curiosity as those implied in Mr. Stopford Brooke's story. Such an

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admission may appear to some a confession of total critical incapacity. According to my view of art, however, a fidelity in matters of detail which has to be tested by taking those details out of their context and comparing them with the literal facts of nature, has little enough to do with the real greatness of a landscape painter. This depends not upon his knowledge but upon his creative faculty, using the word creation as I have defined it in comparing Turner with Girtin. To point out that Cuyp and Ruysdael were inferior to Turner in knowledge of tree form, mountain contour, cloud movement, and so on, is not by any means to prove that they were inferior artists. To me this appears so obvious as scarcely to be worth insisting on, but it is impossible to shut one's eyes to the fact that the school, not of art but of thinking about art, founded by Ruskin, asserts as its guiding principle—speaking, of course, very broadly—that art is the expression of an objective worship of external nature. Now, if this principle were true, it would follow that an illusive reproduction of some natural scene or object, a group of flowers for instance, painted by a Kensington student, or such a pitiful study of an odd corner of nature as that described by the late W. J. Stillman in the first volume of his Autobiography,\* is a better proof of the possession of artistic genius than any conventional design whatever, such, for instance, as Stevens' mirror frames in the dining-room of Dorchester House, or the centre-piece made for Queen Victoria by Alfred Gilbert, or to make the collation as violent as can be—as Inigo Jones's

\* "In \* \* \* a study of a wood scene with a spring of water overshadowed by a beech tree, all painted at close quarters, I had transplanted a violet which I wanted in the near foreground, so as to be sure that it was in correct light and proportion. This was in the spirit of the Ruskinian doctrine, of which I made myself the apostle. On that study I spent such hours of the day as the light served, for three months, and then the coming of autumn stopped me—any difficulty in literal rendering of a subject was incomprehensible to me, and, in fact, in that kind of work there is little difference, for it is but copying, and requires only a correct eye and infinite patience, both of which I had; \* \* \* It was not art, but the public did not know it any more than I did."—W. J. STILLMAN, "Autobiography of a Journalist," vol. i., p. 118.



MERCURY AND ARGUS

From the Oil Painting by J. M. W. TURNER, R.A.

(59 x 43)

In the Collection of  
LORD STRATHCONA AND MOUNT ROYAL, G.C.M.G.





## ART AND NATURE

design for the Palace of Whitehall! No. To compare two artists by what they *know*, by the number and accuracy of their statements about external nature, is not to compare their art, but their tools. From this it follows that even pregnancy of suggestion, wealth of illustration, objective comprehension, are not real measures of art—at best they are indications of mental efficiency, and so of the probability that artistic faculties, in some degree at least, lie behind them. No one would think of deciding the relative positions of Thomson and Keats as poets on the basis of their knowledge of nature, of the number and rightness of their statements of physical fact, or even of the external, objective dignity of their themes. All these matters are but slightly relevant to any judgment of their degrees as poets, as masters of the power intrinsic in language to express passion and convey emotion from one human being to another. And what is true of the art of poetry is equally true of the art of painting, reluctant though the mass of insufficiently considered opinion may be to admit it.

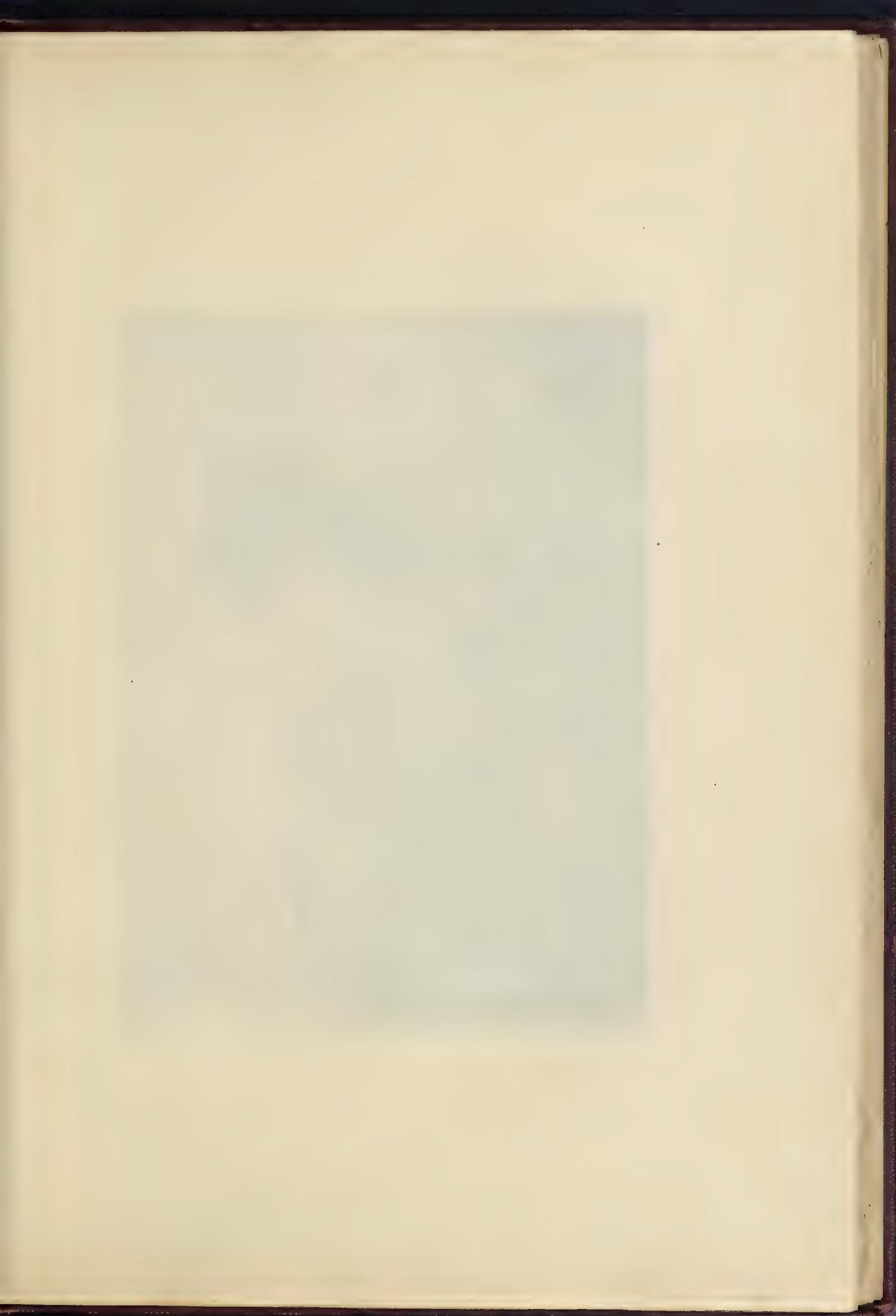
Before a scene in nature or a concept in his own mind, the true artist watches for the tones, hues, and forms which are singing together, and striking sympathetic chords within himself. The things watched may be his own invention, as, for instance, those exquisite objects which grew like flowers under the touch of Alfred Stevens; or they may be abstracts from things seen, like the visions of Corot; or they may be combinations of the two, like the late works of Turner, in which an imported skeleton is clothed in his own flesh and blood. In any case the art lies in the unity created, not in that conveyed, in the truths about himself expressed, not in those asserted about external things.

We must not labour this point, however, just now, for we shall have to return to it and the Ruskinian view of art in the last chapter. Meanwhile our business is with a narrower, although, I must confess,

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a closely related question—I mean the final period of Turner and its bearing on his whole career.

Before going farther, it may be well to be sure about chronology, and settle exactly what we mean by his last period. To be quite frank, period is not the word I should like to use if I could find a better. I would rather divide Turner's work by its internal qualities than by time, if it were not for certain practical difficulties. A really scientific division would involve a great deal of jumping about from oil pictures to water-colours and *vice versa*, and would throw more materials on one's hands at once than could be easily managed. For, as a matter of fact, the last, and, as I think, the most artistic manner of Turner, embraces not only all his oil pictures from 1840 onwards, together with a few skirmishers from previous years, but the whole of that final and most exquisite flowering of his water-colour art which remains when we take away his early productions, his work for the engravers, and his work in body colour on tinted paper. These subtractions made, we have left the beautiful studies of cloud, mountain, vapour, light, which were discussed in the latter pages of Chapter VII. It is with these that his latest manner in oil coincides. I can fancy him turning away, with half-conscious wonder at his own incomprehensible delay, from the irrelevant ambitions which moved him for the first two-thirds of his career, to the indulgence of his own æsthetic bent with which his life concluded. The first signs of his latest style appear soon after 1825, when, by the death of Walter Fawkes, the main cable snapped which held him to society. The "Ulysses and Polyphemus," of 1829, gives a more unmistakable premonition, which is confirmed by the "Orvieto," painted later in the same year. The various "Burnings of the Houses of Parliament" and the "Téméraire," painted between 1834 and 1839, are sandwich pictures, attached on one side to his earlier work, and especially to the habits of vision which moved him in making his body-colour



EHRENBREITSTEIN.

From the Oil Painting by J. M. W. TURNER, R.A.

(36 $\frac{1}{2}$  45 $\frac{1}{2}$ )

In the Collection of  
THOMAS BROCKLEBANK, Esq.





## PICTURES OF HIS FINAL PERIOD

drawings, on the other to that passion for exploring and experimenting with the vaporous envelope of our Northern world, which was the mainspring of all he did in the last years of his power.

Between 1838 and 1850 Turner painted, among others, the following pictures:—

- “Agrippina landing with the Ashes of Germanicus” (1839).
- “The Beacon Light” (1839?).
- “The Storm” (1840).\*
- “The Day after the Storm” (1840).\*
- “The Slave Ship” (1840).
- “Rockets and Blue Lights” (1840).\*
- “Bacchus and Ariadne” (1840).
- “Neapolitan Fisher Girls Bathing” (1840).
- “Sta. Maria della Salute” (1841).
- “Rosenau” (1841).\*
- “Glaucus and Scylla” (1841).
- “Peace. Burial at Sea of the Body of Sir David Wilkie” (1842).\*
- “War. The Exile and the Rock Limpet” (1842).
- “Snowstorm: Steamboat off a Harbour’s Mouth, making signals, in shallow water, and going by the lead” (1842).
- “Shade and Darkness: the Evening of the Deluge”\* (two pictures: 1843).
- “The Opening of the Walhalla” (1843).
- “Approach to Venice, looking towards Fusina” (1843).
- “The ‘Sun of Venice going to Sea” (1843).
- “Rain, Steam, and Speed: the Great Western Railway” (1844).
- “Venice, Morning. Returning from the Ball” and “Going to the Ball” (1844).

Taken as a whole, these twenty-two pictures will best illustrate

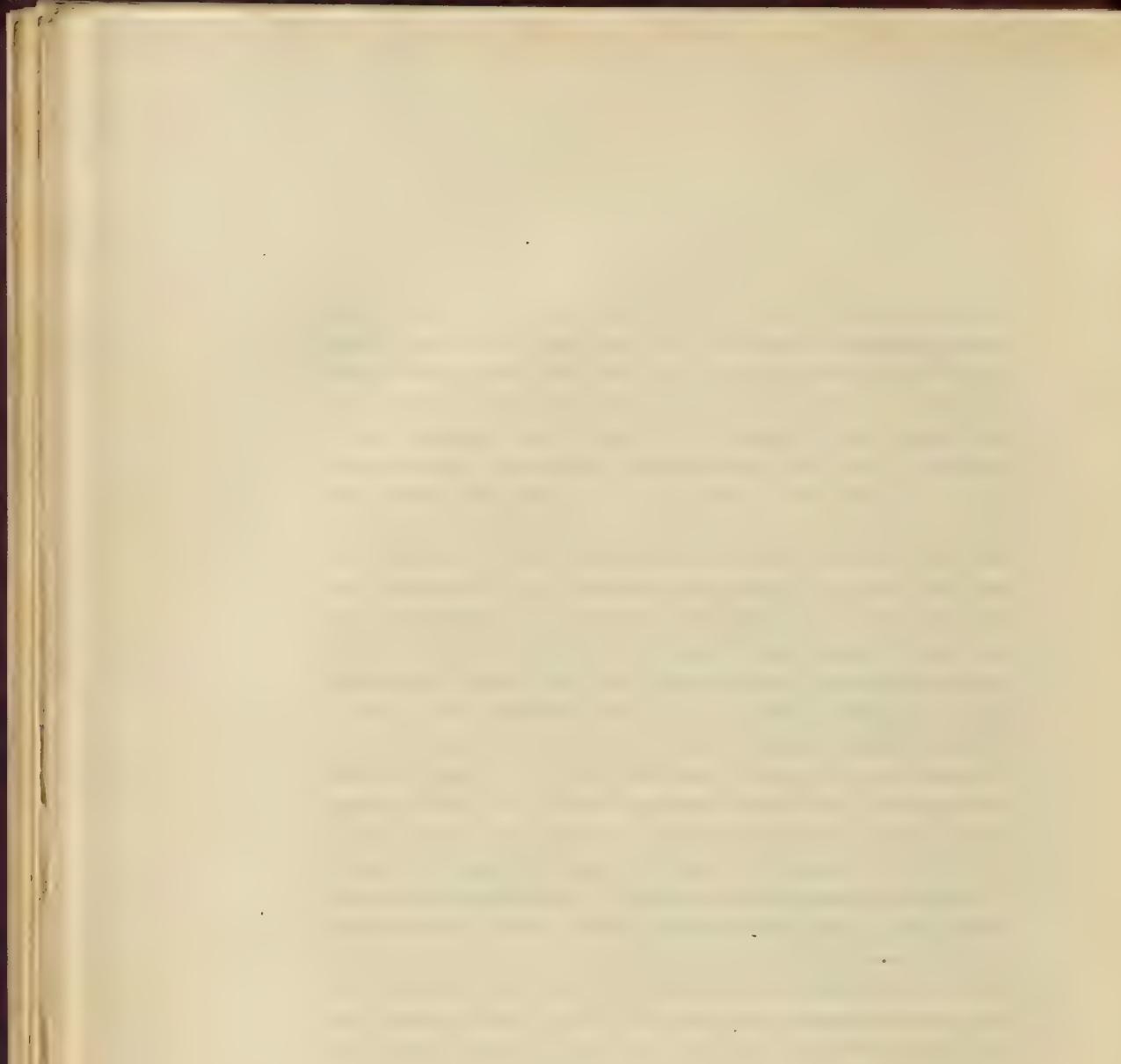
\* See Plates.

## TURNER

what has now to be said, not because they are all masterpieces, but because they afford a fair sample of the class to which they belong, and also because, for the most part, they are within reach of everyone in this country who tries to study Turner at all. With only a few exceptions, they belong to the National Gallery, where even those withdrawn from public exhibition, such as "War," "Whalers," and "Shade and Darkness: the Evening of the Deluge," will be shown to the student.

No one, I think, would deny that such a selection as I have given above would, until within the last twenty years or so, have been met with derision if put forward as an indication of anything but the failure of Turner's powers. No doubt, certain pictures in the list, especially the "Rain, Steam, and Speed," had their enthusiastic advocates as well as their strenuous decriers, but the time to which they belong was pretty generally accepted as one of decaying faculties if not of imbecility begun. The public had some excuse. Pure art cannot be digested in a hurry. The assimilative powers must be prepared for it, or it must be wrapped up in some accustomed vehicle, as we disguise a life-giving drug in irrelevant cardamoms. The whole of these twenty-two pictures are artistic in their primary inspiration. I mean that they express in terms of art emotions akin to those excited by nature in terms of beauty. They do not repeat nature's action; they announce its result on a new kind of imagination. If such an occurrence—let me call it—could be promptly understood by the masses looking on, or even by the comparatively small class to which, in the end, the masses turn for a lead, then great artists would be numerous, and our cities would be wonders of art. As a matter of fact, it was impossible that more than a small number of people, mostly inarticulate, should perceive what had really happened. The literary critic, who demanded that art should bear him in mind, and translate itself into terms of literature for his





ST. MARK'S PLACE, VENICE.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 47<sup>1</sup>)

In the Collection of  
COLONEL PAYNE.





## DELAY IN THEIR APPRECIATION

sake; the follower of Ruskin, who required that all art should have some ulterior aim, preferably one of worship, outside itself; even the real artist, trained in and narrowed by that more plastic conception of painting which has recently found a rationalizer in Mr. Bernhard Berenson;\* all these failed to see that Turner's last style was the inevitable result of what had gone before, and that, as life forged ahead, and disappointments accumulated, and extraneous ambitions lost their charm, his art was sure to strip itself of the incumbrances due to his over-sensitive and over-combative nature, and to stand out at last as the expression of his own innate æsthetic personality.

Another consideration goes far to justify the delay which took place before the full beauty of Turner's last style was understood: I mean, of course, the crude fact that the works of his later years are now only to be seen with the help of a little imagination. They are no longer in the condition in which the painter left them. When a man sets out to paint vapour with an energetic sun behind it and myriads of reflecting things waiting round to catch his beams, he requires a much deeper and wider knowledge of the chemistry and even technique of oil painting than Turner possessed. No doubt when things like the "Sol di Venezia" were at the Royal Academy, they realized his vision completely enough, but unforeseen changes in their substance and a few years of neglect subdued their glory, and left it to be divined only by an eye at once practised and kind. And this makes it more necessary than ever to look at his later pictures in the clear light cast upon his genius by his finer work in what is generally considered the more precarious medium. The bloom and splendour of his colour are now to be enjoyed, in undimmed perfection, only in those drawings which have been in careful hands ever since they left his own.

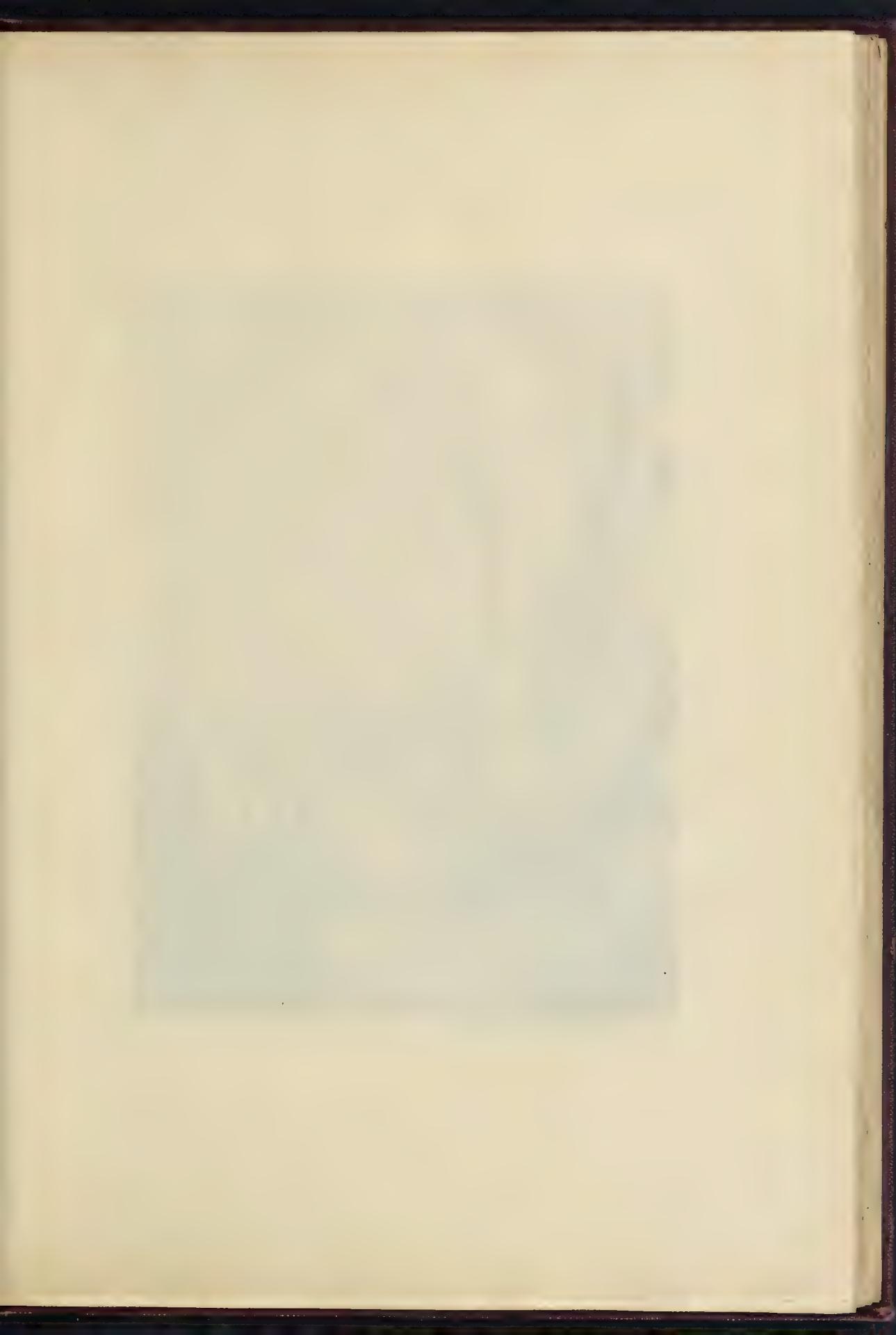
\* "The Florentine Painters of the Renaissance" (New York and London, 1896), and "The Central Italian Painters of the Renaissance" (1897).

## TURNER

The earliest of the score of pictures I have named, the "Agrippina," is the most arbitrary and purely subjective of them all, with the possible exception of the "Deluge." No idea of representation, in any form, can have occurred to the painter at any moment between the first conception and the last touches put upon the canvas in the Academy of 1839. It is just such a gorgeous day dream as might be dreamed on a drowsy autumn afternoon, by any man drunk with Rome, who had wandered past the theatre of Marcellus, over the bridge to the Island of S. Bartolommeo, and had sat down in the sunshine, and gazed across the yellow Tiber to the hill once covered by the Palace of the Cæsars. The pale illimitable blue of the Italian sky is the picture's chief connection with reality, but the piled up architecture, with its lambent colour, and the ghostly population floating on the stream, and in and out of the long colonnades, keep it in the dreamland to which it belongs.

The three pictures to which I have set the date of 1840 all have to do with the sea. One is the famous "Slave Ship," which has been long on the other side of the Atlantic; the other two were both at one time in the possession of Turner's own connections.\* They are small pictures, measured by their inches, but in bigness of conception and concentrated vigour of design will bear comparison with anything he ever did. The earlier of the pair, the "Storm," is said to have been painted during the great gale which raged on the day the late Empress Frederick was born, the 21st of November, 1840. It suggests the spume and blinding swirl of a hurricane at sea with a vivacity which survives even the curious apparition, in the eye of the gale, of a cutter under a cloud of canvas. The second picture is suggested by its title. A flat coast encumbered with wreckage and wreckers; a tired and repentant sea, over which vapours still hang sullenly; two dismasted

\* They belonged to Mrs. Pounds, and then to her daughter, by whom they were sold to Mr. Stephen G. Holland, their present owner.



THE GRAND CANAL, WITH SHYLOCK: also known as  
MARRIAGE OF THE ADRIATIC.

From the Oil Painting by J. M. W. TURNER, R.A.

(59 x 44)

In the Collection of  
RALPH BROCKLEBANK, Esq.





## THE "SLAVE SHIP"

ships and a sun dropping quickly to the horizon. Both of these pictures, or rather sketches, are governed in every detail by the desire to be true to the impression, to the passion, of the moment. They have unity, because the painter's aim was simple, and was confined to one idea at a time.

Very different was it with the "Slave Ship." Here he returns for the moment to the complex notions of earlier days. He wants to paint the sea as well as he can, and a blazing sky as well as he can, and to fill his canvas besides with as many circumstances of displayed and suggested horror as the word "Slaver" can be made to connote. With sea and sky he succeeds, more than succeeds; with the rest he fails, miserably. But Ruskin has described this picture in one of the purplest of his purple patches, and I shall add one more to the already countless quotations of the famous lines, as they seem to point Turner's failure as a moralist by the very splendour of the robes in which they drape his art :—

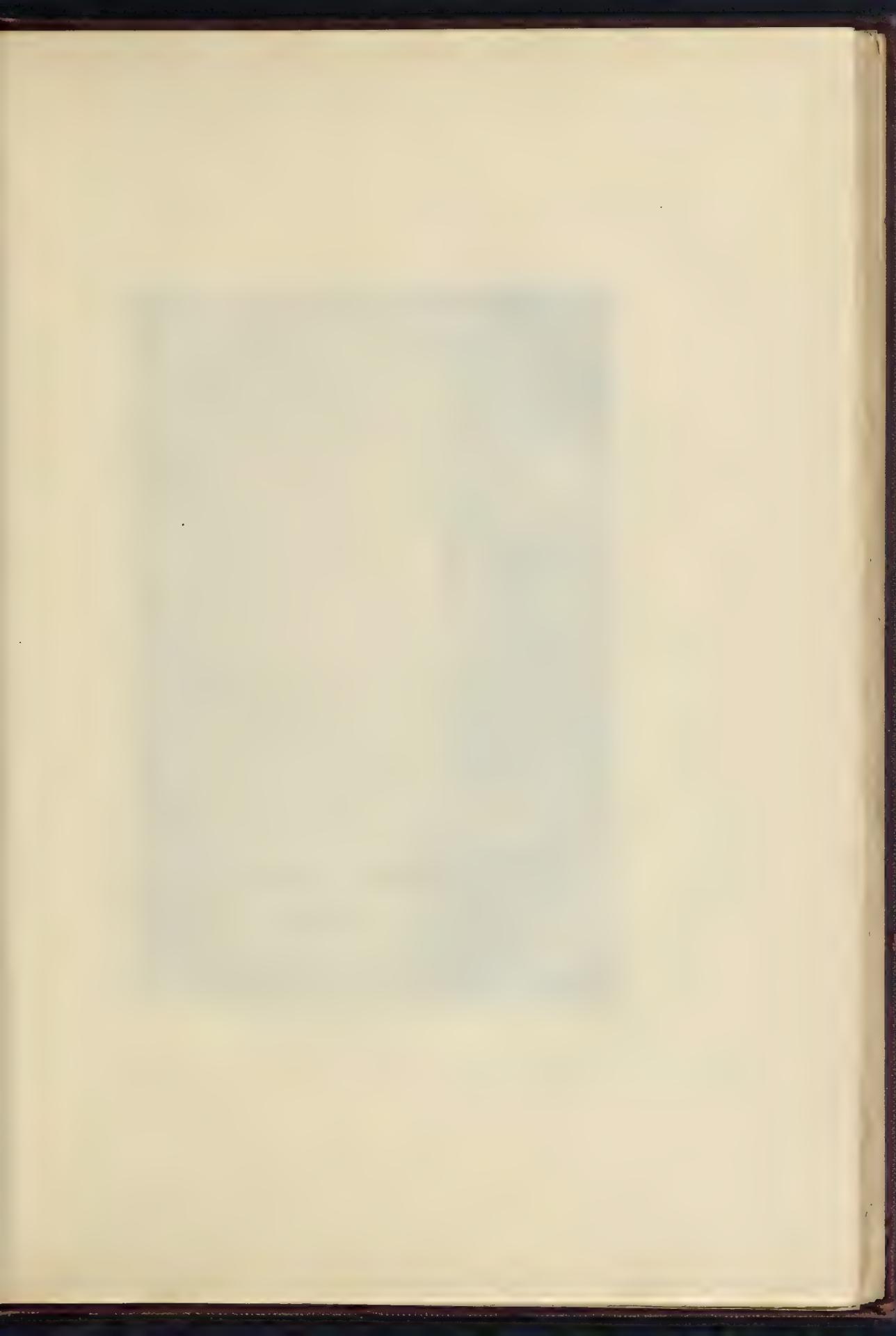
"The noblest sea that Turner has ever painted, and, if so, the noblest certainly ever painted by man, is that of the 'Slave Ship,' the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of the sea included in the picture is divided into two ridges of enormous swell, not high, nor local, but a low broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, the intense and lurid splendour which burns like gold, and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, lift themselves, in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow

## TURNER

behind it along the illumined foam. They do not rise everywhere, but three or four together, in wild groups, fitfully and furiously, as the under-strength of the swell compels or permits them ; leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the indistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers are cast upon the mist of night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labours amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girdled with condemnation in that fearful hue which signs the sky with horror, and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.”\*

These too-glowing periods seem to me the most conspicuous instance of Ruskin’s habit of describing not the work of art but the emotions excited by it in his own emotional personality. To read the passions of an artist in his picture and to set down those stirred by it in oneself, are not always the same thing. They imply, indeed, different types of mind, the one being that of the critic, the other that of the artist. Ruskin’s description is not criticism at all, but creation, spoilt only by a touch of insincerity at the end. Such writing does little enough to help us in coming to just conclusions about

\* “Modern Painters;” edition of 1888, vol. i., pp. 376-7. The hyperbole of Ruskin has an interesting affinity with that by which Dickens used sometimes to be carried away. In “Dombey & Son,” for instance, and in “Martin Chuzzlewit,” you will find convulsions of nature described in a curiously similar spirit. Dickens seems to have written under the stress of a mental excitement scarcely to be distinguished in kind from that which spurred Ruskin into a description which really amounts to a supersession of Turner’s work by his own.



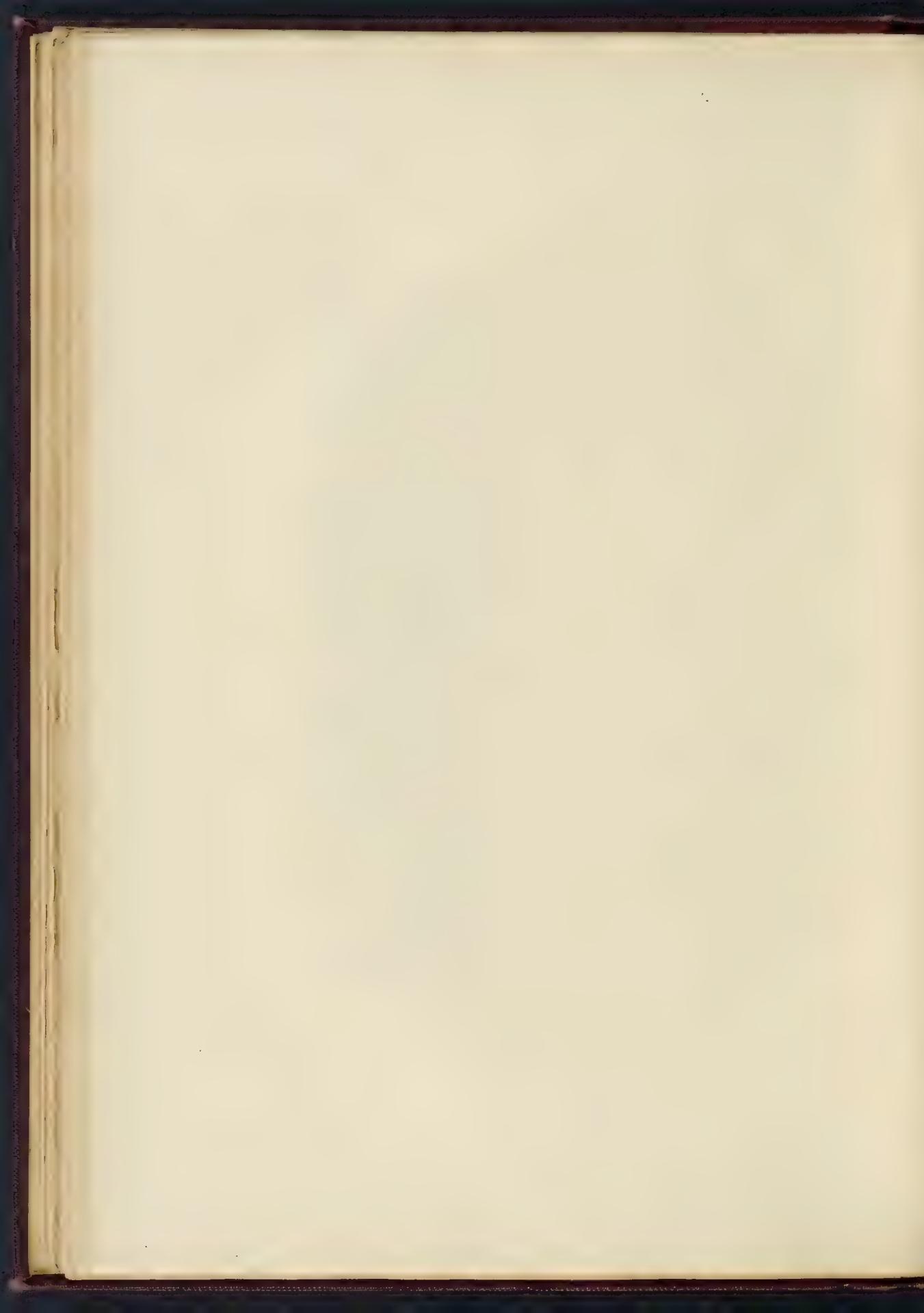
VENICE FROM THE CANALE DI FUSINA.

From the Oil Painting by J. M. W. TURNER, R.A.

(24 36)

In the Collection of  
SIR DONALD CURRIE, G.C.M.G.





## “PEACE” AND “WAR”

Turner’s art; nay, it makes it almost certain that those who read the description first will be unfair to the picture when at last they see it.\*

Two years after the “Slave Ship,” Turner sent to the Academy a pair of pictures called “Peace” and “War.” I suspect that the latter was painted at the same time as the “Slaver,” and, as an after-thought, converted into what it now is. Wilkie died and was lowered into the Mediterranean on the 1st of June, 1841. The event affected Turner even more than the funeral of Lawrence had touched him eleven years before. He had made a sketch in 1830 of the disappearance of the President’s remains into St. Paul’s, over the white, new-fallen snow, surrounded by the black mourners, with a note of scarlet here and there where a uniform broke the monotony. The pictorial value of these contrasts—they were novel then as notes for art—took his fancy, and when the news of Wilkie’s death and burial at sea came to him in the summer of 1841, he repeated the idea, with a difference. Black notes, notes as black as he could make them—“if he could find anything blacker than black, he would use it,” he said to objecting Stanfield—set against cool, high grays, and centred on the red and yellow glare of torches, it was a scheme at once pictorial and emblematic; it was, in short, the idea suggested by the sketch of eleven years before re-arranged into a finer concentration.

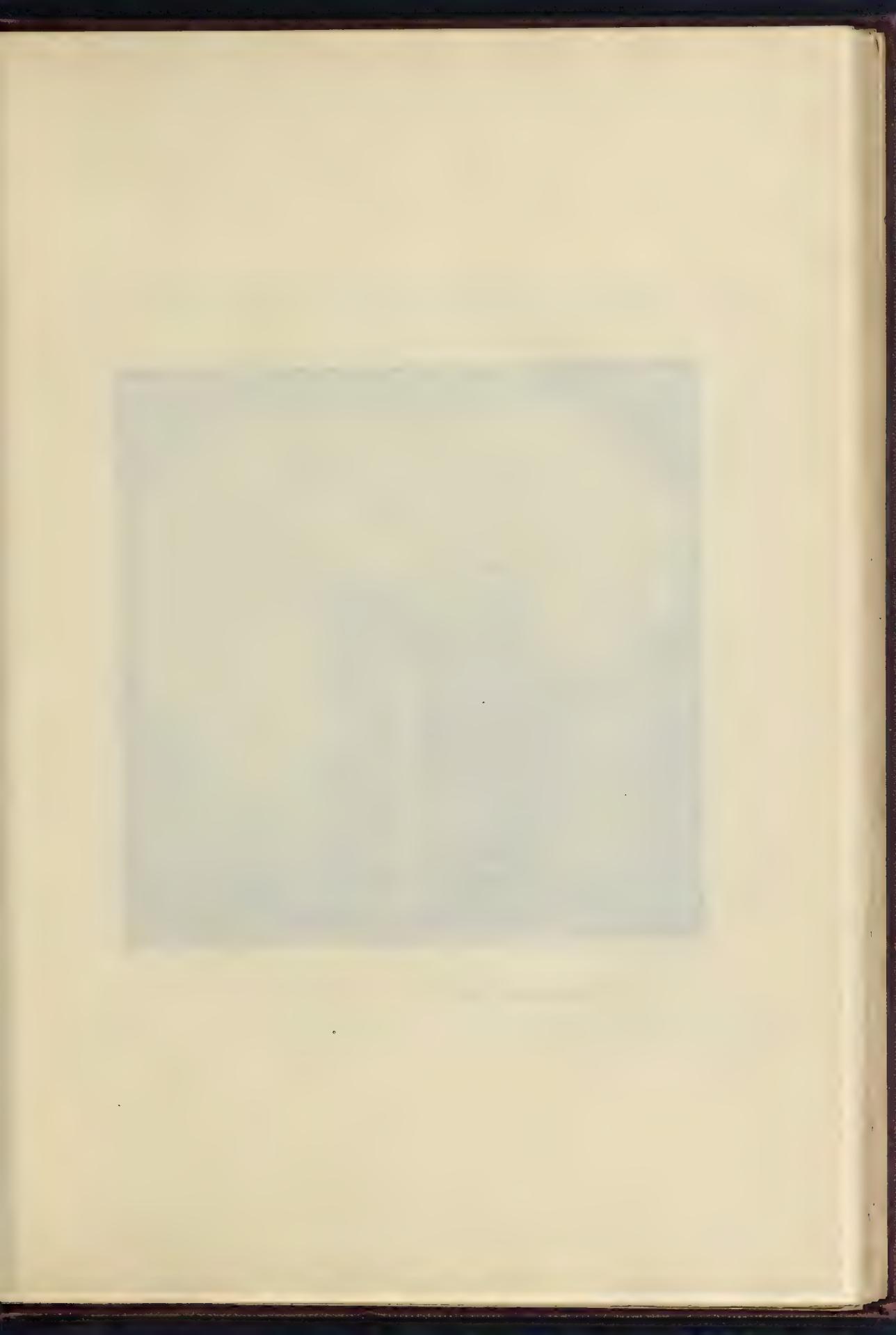
\* Hamerton suggests, for instance, that the opinion of Mr. George Inness, the American painter, owes part of its severity to reaction against Ruskin’s eloquence. “Turner’s *Slave Ship*,” says the American, “is the most infernal piece of clap-trap ever painted. There is nothing in it. It has as much to do with human affections and thought as a ghost. It is not even a fine bouquet of colour. The colour is harsh, disagreeable, and discordant.” Turner’s quotation from himself has a bitter significance in the light of such a judgment. He printed these lines in the catalogue:—

“Aloft all hands, strike the topmasts and belay;  
Yon angry setting sun and fierce-edged clouds  
Declare the Typhoon’s coming.  
Before it sweeps your decks, throw overboard  
The dead and dying—ne’er heed their chains.  
Hope, Hope, fallacious Hope!  
Where is thy market now?”—*Fallacies of Hope*.

## TURNER

If I am right in my guess, the notion of giving the "Burial of Wilkie" a general title like "Peace" was suggested by the fact that Turner had in his studio a contrasting picture of similar size and shape, which with additions would stand for "War." A cool blue silveriness is the pervading note of "Peace," a blazing redness, a "lurid splendour which burns like gold and bathes like blood," that of "War." A careful examination of the latter picture leads one surely to the conclusion that the figure and the landscape do not belong to each other; I mean that they were not conceived together, nor even painted within a very short interval of one another. The background, I feel convinced, dates from the same time as the "Slave Ship." The pattern of the sky, the devices employed to force the reds and yellows to their strongest radiance, are much the same in both. As for the absurd figure of Napoleon, it is not in the picture at all. Ill-proportioned as well as ill-drawn, it is entirely out of scale with its surroundings, with which, moreover, it does not "sing," either in colour or tone. It has, in short, all the signs we are accustomed to look for in additions foisted on a work of art after the imagination has been diverted and cooled. Take it away, and "War" remains a page of daring, though not entirely successful, colour, worthy to hang as a pendant to the "Peace," worthy to be, what I suspect it was, the begetter of the still more daring "Slave Ship."

With this "War: the Exile and the Rock Limpet" we see the last, so far as our selected list is concerned, of Turner's grafting of extraneous ideas, moral or otherwise, on his pictorial schemes. The famous "Snowstorm" of 1842, once the butt of ignorance and prejudice, seems to us now a perfect example of give-and-take between truth and personality. "*Verité, personnalité*, voilà les deux termes de la formule complète de l'art: *verité* des choses, *personnalité* de l'artiste. Mais à y regarder de près, ces deux termes n'en font qu'un. La *verité* des choses dans l'art, c'est surtout la *verité* de nos propres sensations,



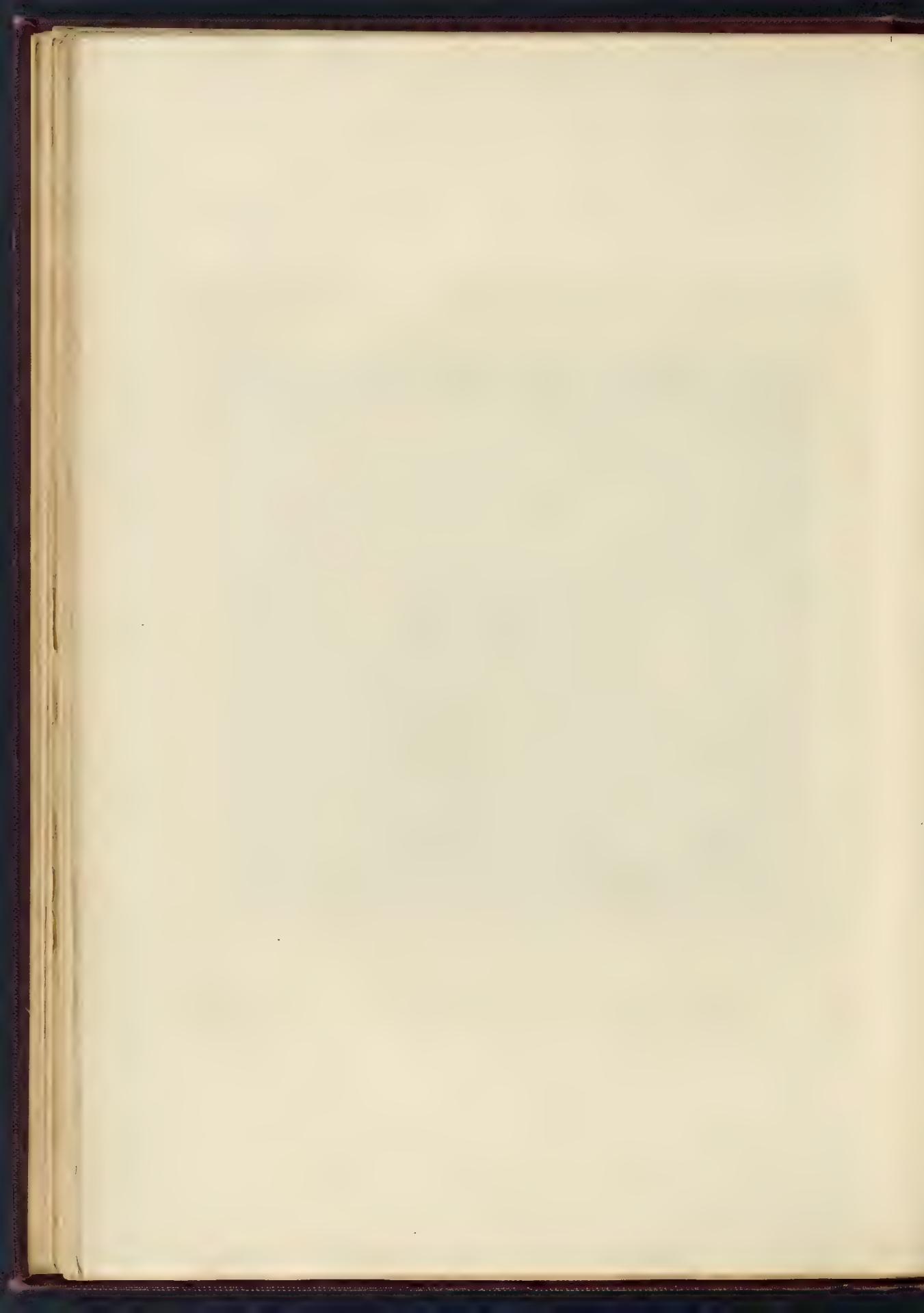
PEACE: BURIAL OF SIR D. WILKIE.

From the Oil Painting by J. M. W. TURNER, R.A.

323 - 372

THE NATIONAL GALLERY.





## HIS POPULARITY WITH ETCHERS

de nos propres sentiments, c'est la réalité telle que nous la voyons et la comprenons en vertu de notre tempérament, de nos préférences, de nos organes, c'est notre personnalité même.”\* No picture by Turner seems to me to fulfil the definition of art implied in these words of Eugène Véron better than the “Snowstorm.” I was never lashed to the mast of a North Sea packet, as it attempted to make its port in the teeth of blinding snow, in a swirl of wind, with the voice of the leadsman skirling from the chains and the pilot’s acknowledgment gruffing from the bridge above, but the sense of truth one distils from fifty years of life enables one to see that Turner did not undergo that comfortless experience for nothing, but that the “curious sort of conscientious feeling” he had “that it was his duty to record his impression if he survived,” brings the picture as close to the literal fact as a work of art need be. “Soapsuds and whitewash,” the papers called it. “What would they have?” was the painter’s comment. “I wonder what they think the sea’s like? I wish they were in it!”

The “Snowstorm” was at the Academy in 1842. Twelve months later he had there two pictures of Venice—“The Approach, looking towards Fusina,” and the “Sun of Venice going to sea,”—the strange “Eve of the Deluge,” and the picture rejected of King Ludwig of Bavaria, the “Opening of the Walhalla.” Many years ago, when the late Philip Gilbert Hamerton and Mr. Richmond Seeley determined to make etching a feature in the PORTFOLIO, they sent Rajon, Brunet-Debaines and some other French etchers to the National Gallery, to select the pictures they would like to translate. They all wanted to do Turner, and not the pictures of his early or middle periods, which alone were then looked upon as sane, but these late visions of light, vapour, and colour. The “Sol di Venezia” was a special favourite, and was on all their lists. Hamerton, of course,

\* Eugène Véron, *L'Esthétique*, p. 447.

## TURNER

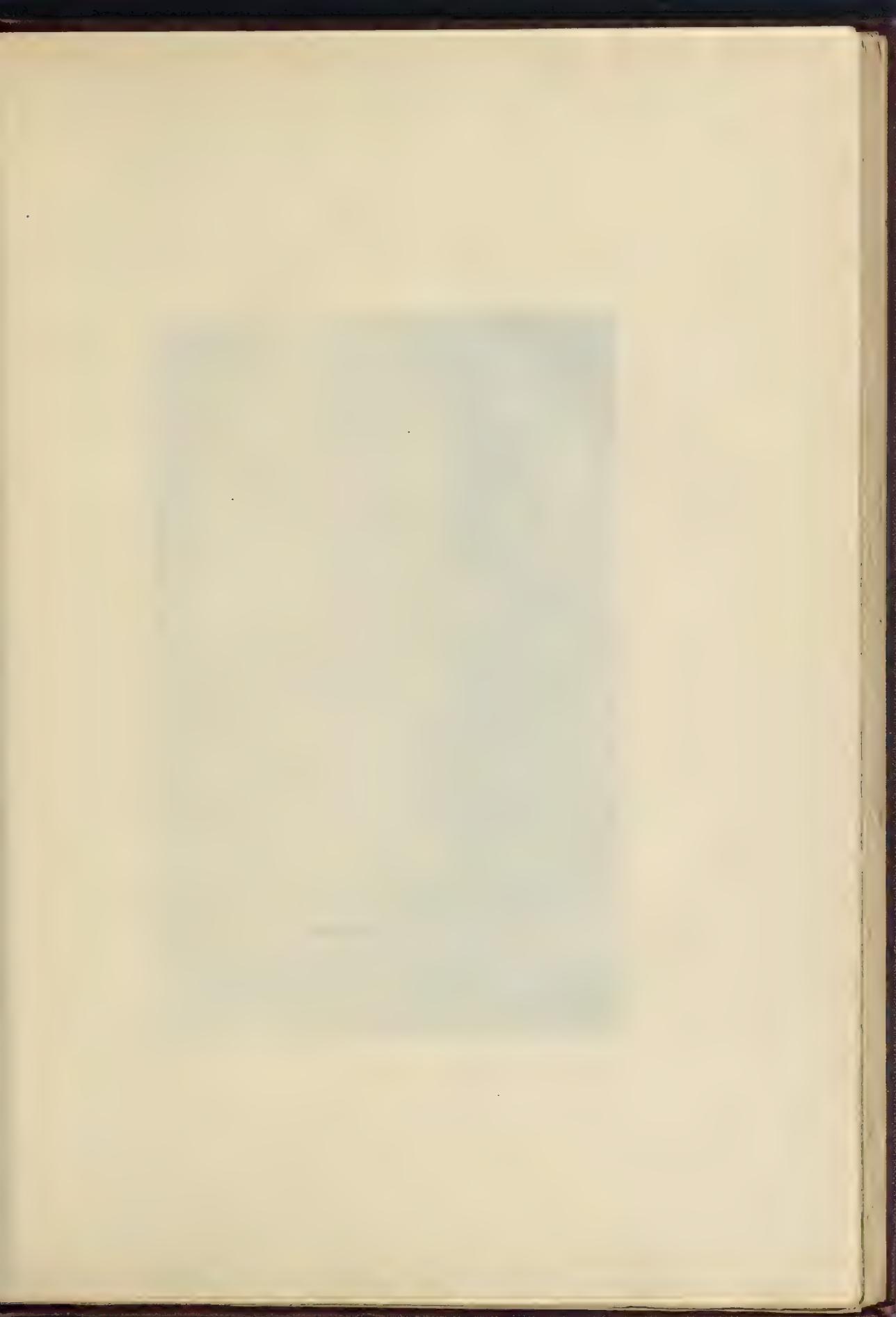
was surprised. He found the late pictures of Turner "full of pathetic interest, and far indeed from being either ridiculous or contemptible," but he was constitutionally unwilling to really grasp the detachment of art. The tendency to judge a landscape by collation with some real place which happened to be its homonym, was too strong in him to be uprooted by taking thought. He confessed in words that art and reporting were different things, but he hankered after the purchase given to the critic, and even to the mere adorer, by the reproduction, or at least confession, of existing facts. At any rate, he could not resist the temptation to discuss Turner's actuality at length, and to lavish upon it much irrelevant geography.\* To him, then, the choice of the French etchers was amazing. He looked upon these late "Venices," and "Whalers," and other pictures of the time, as lovely ghosts, called up by a mind no longer able to control the elements of a picture into final unity. He did not recognize their achievement. He did not see that their parts were organised into a closeness of interdependence which spelt creation, and that before the best of them the spirit which points out where an artist has fallen short of his own ideal, is more compelled to silence than by anything else their maker has left us.

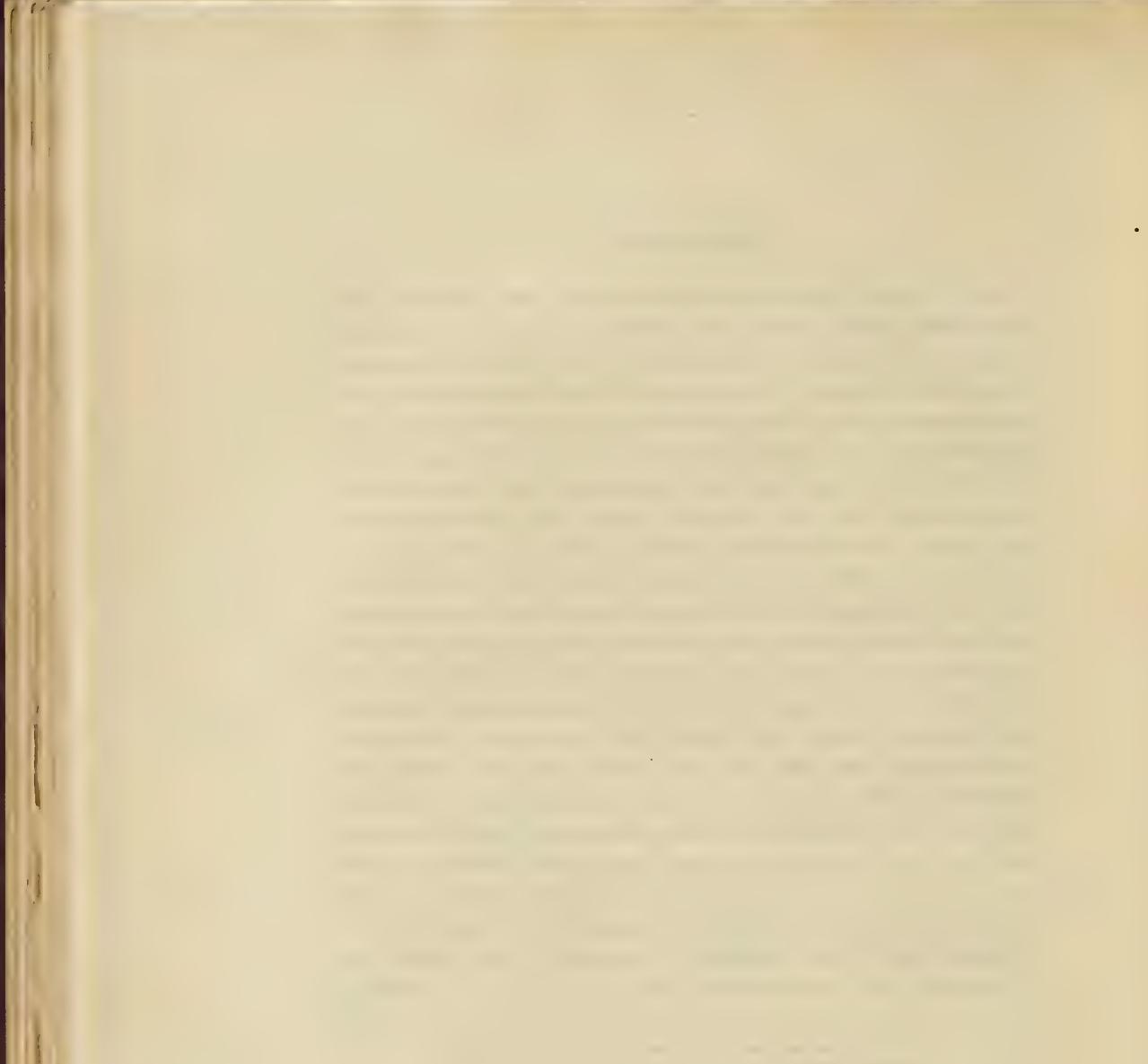
The entry in the Academy Catalogue of "Shade and Darkness : the Evening of the Deluge," is interesting for the very Blake-like simplicity of one line in the quotation from the "Fallacies of Hope :"—

"The moon put forth her sign of woe unheeded,  
And the last token came ; the giant framework floated ;  
The scared birds forsook their nightly shelter, screaming ;  
*And the Beasts waded to the Ark.*"

The picture itself is open to all the strictures poured out by critics on the "Snowstorm." It is an attempt to paint the unpaintable, to

\* See, for instance, all the discussion about Kilchurn, Ben Cruachan, and Loch Awe, at pages 79-82 of his "Life of Turner."





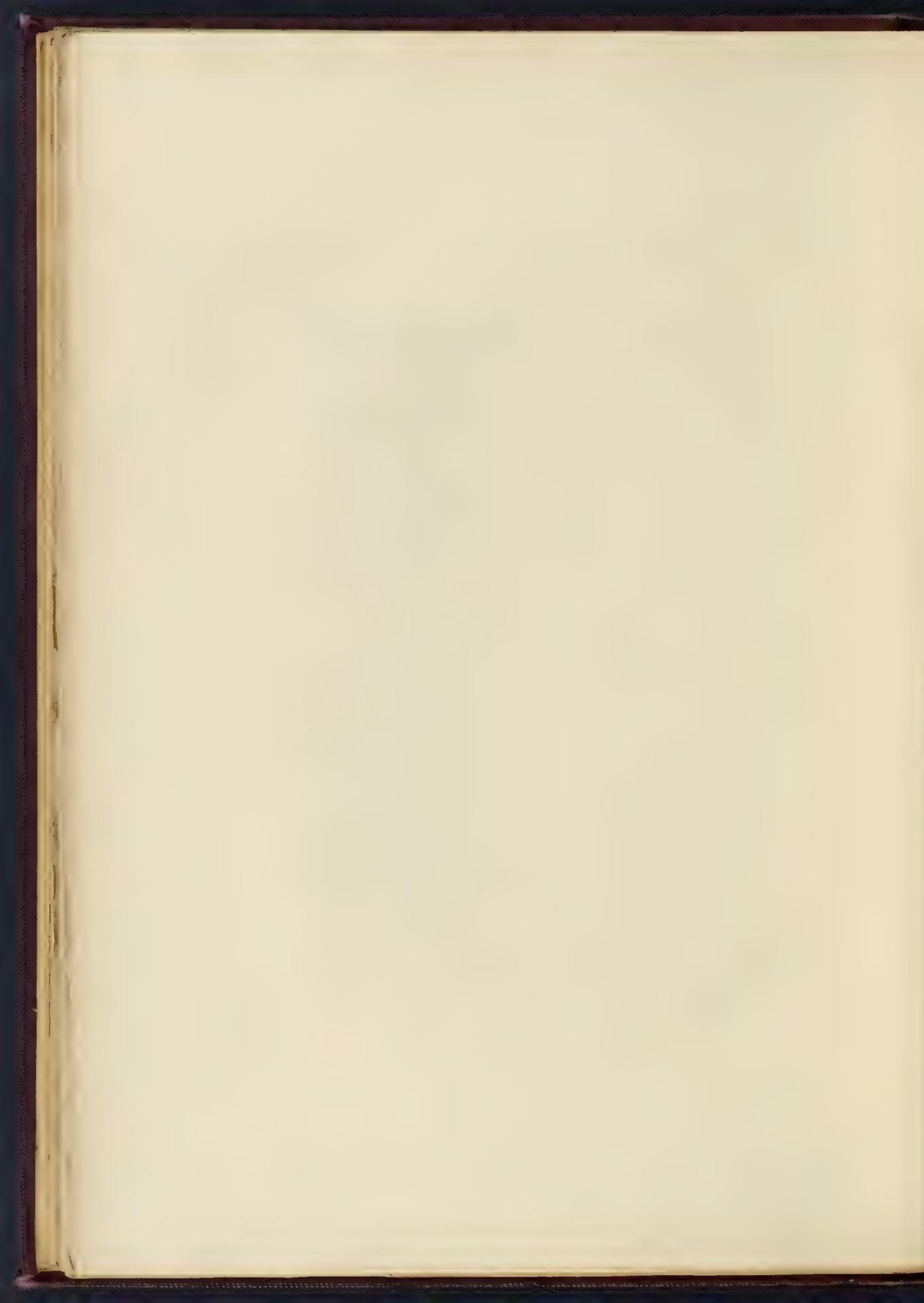
VENICE: THE GIUDECCA.

From the Oil Painting by J. M. W. TURNER, R.A.

(23½ × 35½)

THE VICTORIA AND ALBERT MUSEUM.





## HIS REJECTED "WALHALLA"

suggest the dissolution of society and the obliteration of its footmarks over the whole surface of the globe. In that, of course, it fails. It fails, in fact, to do more than put a lightly stirring finger upon such emotions as the sight of such an event would cause in ourselves, if we could be spectators. But if Turner could not paint the Deluge as Gerard Dow painted a besom, he can give pictorial unity to its symbol, which he does. As a design—for in spite of its vagueness it has design of a very complex and subtle kind—it is better than the "Walhalla," which was with it at the Academy of 1843.\*

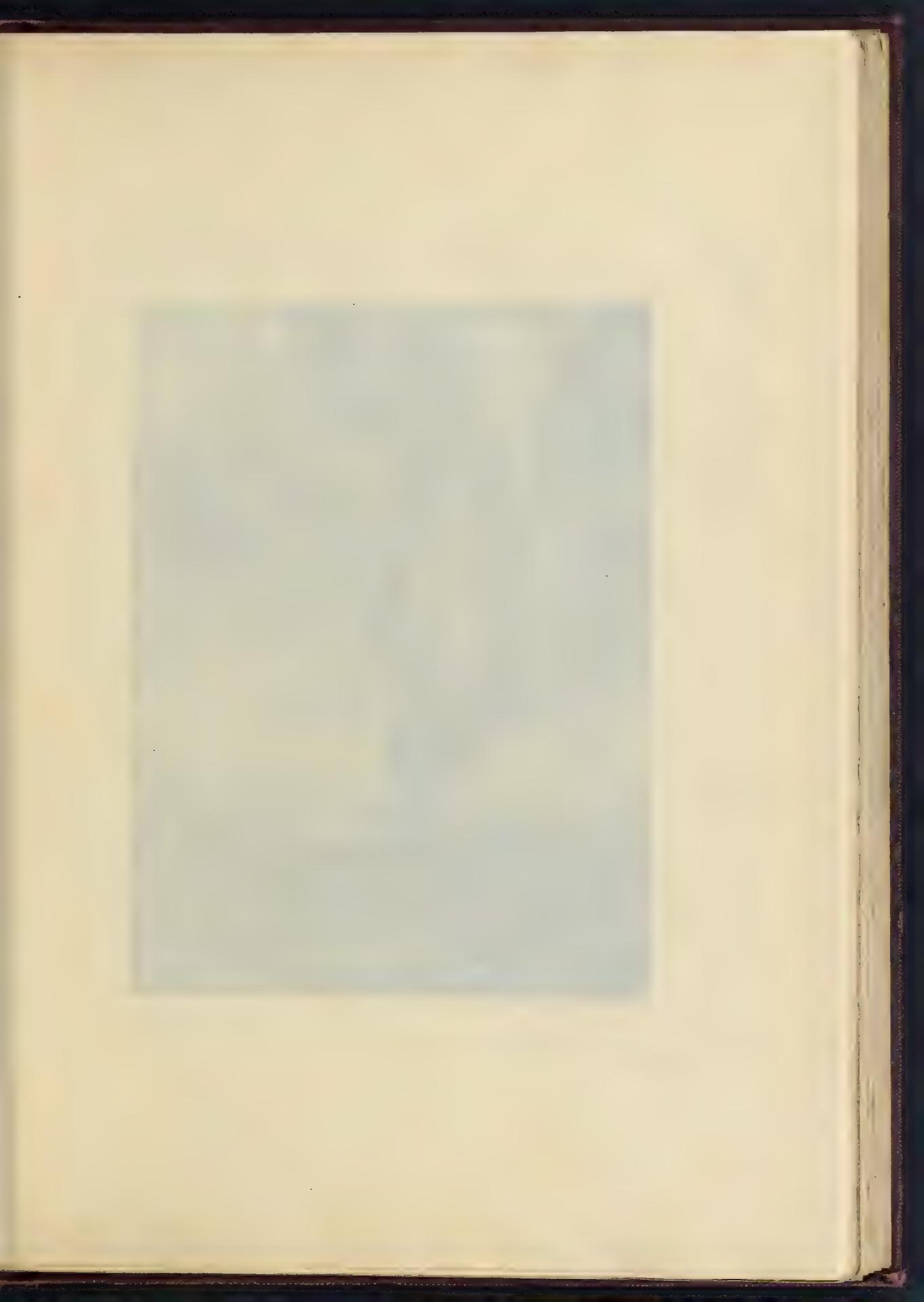
The "Opening of the Walhalla" never seems to have recovered the snub it received from King Ludwig of Bavaria. The monument which overhangs the Danube, near Regensburg, is not more forgotten in Europe than Turner's dream of its inauguration is forgotten even by those who worship Turner. Seventeen years ago, after the passing of the National Gallery Loan Act, it was deposited, with the "Lake Avernus" and three others, in the National Gallery of Ireland, where it has remained ever since. Although not a design in the best sense of the term, it is a cleverly arranged scene. The canvas is divided diagonally through the centre by the Danube; on our left a long wooded slope faces the sun, with King Ludwig's forgery in the middle, on a height isolated by ravines; on our right is the near bank of the river, crowded with holiday makers. Turner seldom painted anything more exquisite in its way than the leafy *côte*, basking in the daylight, and the gliding surface of the Danube laden with gilded barges, which really make up the picture. On these he has lavished knowledge and care, and only an eye trained on Cornelius, Kaulbach, and the Nazarenes, could have failed to see at least their beauty, if not their artistic point.

\* There are two "Deluges," differing slightly in design and colour. One is in the Board Room of the National Gallery; the other has been recently acquired by Mr. H. Darell Brown. The above remarks may be applied to both.

## TURNER

The year after the "Walhalla" was the last of Turner's power. After 1844 he created a few things in which the painter can still take pleasure, but they are never flawless, by which I mean that every thing he did after he had reached three-score years and ten showed some sign, somewhere, of failing eye and will. The "Whalers" of 1845, the modified "Wreck Buoy" of 1849,\* to give two characteristic examples, are full of knowledge, imagination, and even skill, but the controlling power is not sustained. The later work especially, has its harmony destroyed by the cacophony set up between the vermilion jib of the pilot cutter and the emerald green of the buoy itself. It is curious that these symptoms of the end should have been preceded so closely by one of the greatest things Turner ever did, by a canvas in which he displays a supreme power of extracting unity from apparent confusion. "Rain, Steam, and Speed: the Great Western Railway," was at the Academy of 1844. Few of Turner's pictures have had to stand such assaults as this, and few would now be accepted with more unbroken applause by all who have any real conception of the catholicity of art. The questions we now ask ourselves before a picture are something like these: "Is the painter's conception pictorial?" and "Has he carried it through without falling into sloughs or wandering off into byeways?" Before this picture we could give no answer but "Yes." Neither rain, nor speed, nor even steam can really be painted, but of all three the painter can give a symbol which will at once inform the eye, and take its place in an organic whole. Turner saw his creation as a pattern, as a pattern in depth as well as in width and height, as a pattern in mystery as

\* See Plate. This picture was originally painted early in his career, but most of the work now visible upon it belongs to the date I have given. Pictures which combine two periods are seldom satisfactory, and this "Wreck Buoy" is no exception to the rule. Other pictures dating from his last six years of activity are:—"Whalers" (1845), "Undine" (1846), "Angel in the Sun" (1846), "Queen Mab's Grotto" (1846), "Mercury sent to Æneas" (1850), "Æneas telling his Story to Dido" (1850), "The Visit to the Tomb" (1850), "Departure of the Fleet" (1850).



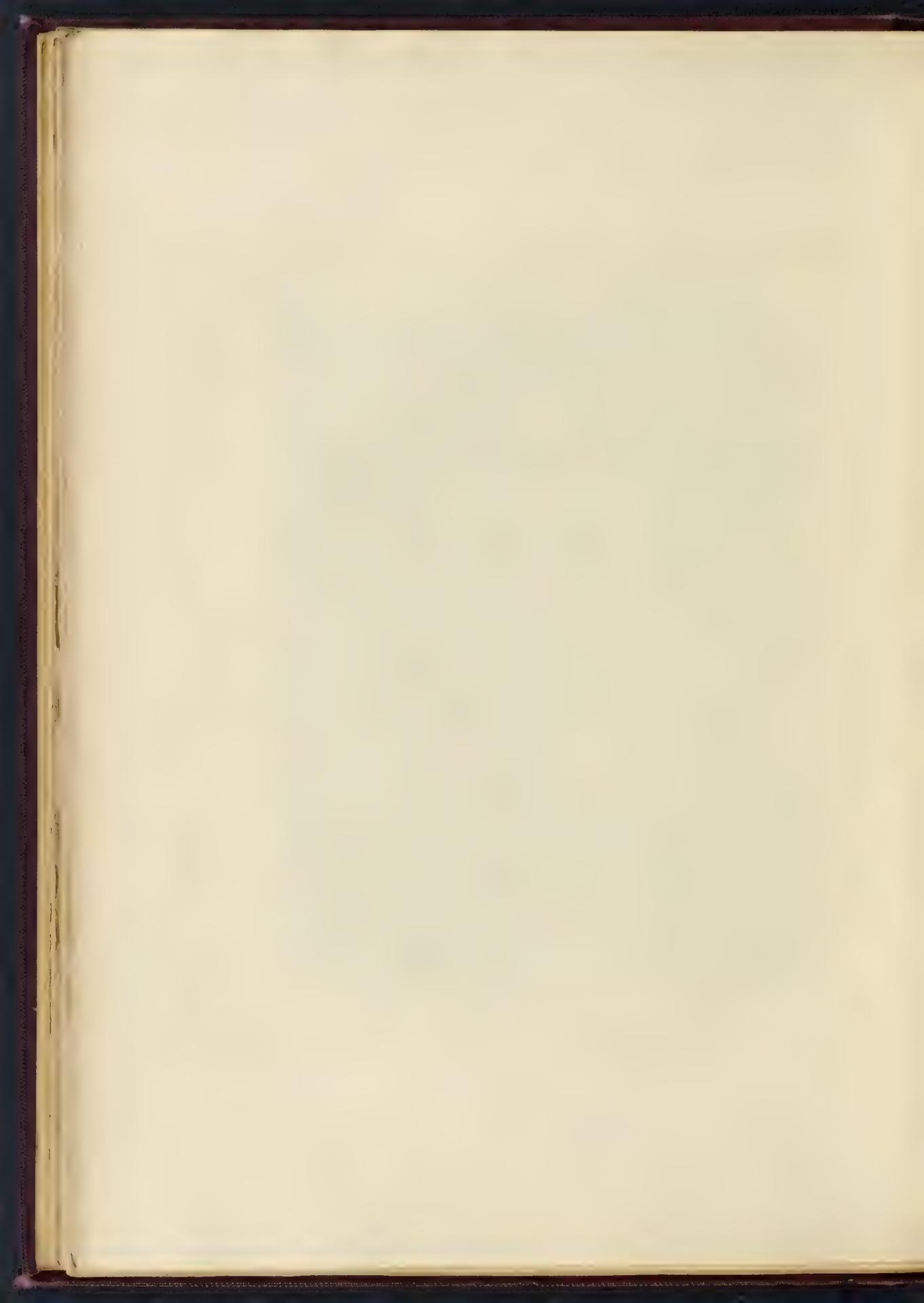
ROCKETS AND BLUE LIGHTS.

From the Oil Painting by J. M. W. TURNER, R.A.

(35<sup>1</sup>/<sub>2</sub> x 47)

In the Collection of  
CHARLES T. YERKES, Esq.





## “RAIN, STEAM, AND SPEED”

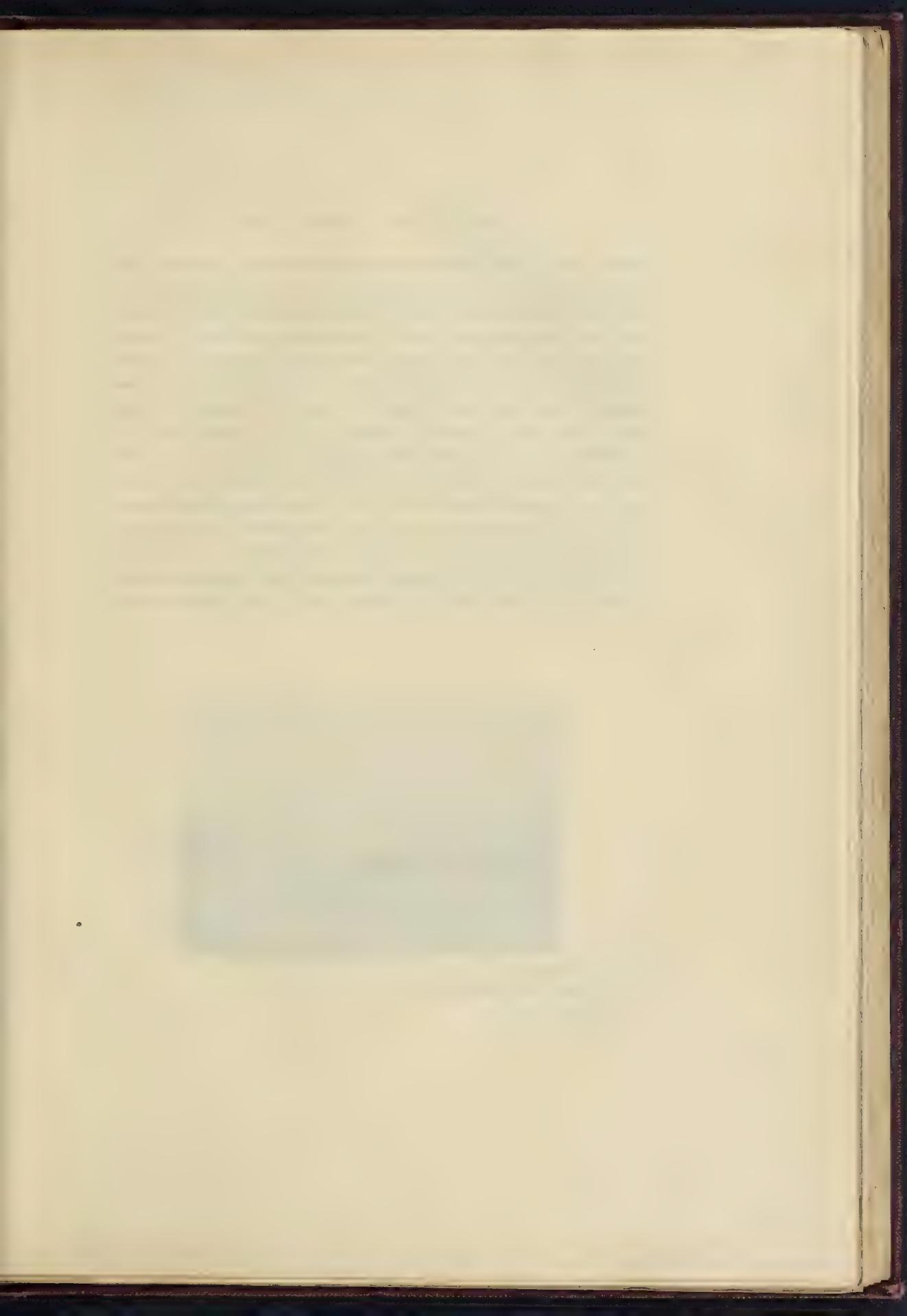
well as in assertion, as a pattern in movement as well as in repose. Through all these veils and quietudes he sends force rushing at us, concrete but indefinite, and excites the same emotion, a blend of wonder and regret, which the same irresistibility called up in himself more than half a century ago. In colour, “Rain, Steam, and Speed” is, in one sense, almost the masterpiece of Turner. The glory of the “Polyphemus,” the unapproachable purity and lambency of his late water-colours, the passion of such things as the “Burial of Wilkie” and the “Agrippina,” are not there, but instead we have a marvellous iridescence, an opalescent multitude of vaporous atoms floating in the sun, veiling and transforming the English landscape, repressing over-rigid things, like the two Taplow Bridges, and leaving all violence and discord to the rushing blackness which comes headlong through, to be transformed in turn, by the strange magic of art, into an indispensable note in the completed vision. The only vital difference between the pictorial ideas embodied in such a picture as this, and the works of the later impressionists, French and English, is that Turner recorded the impression made upon his brain, with its *cortège* of harmonics in light, line, and colour (to take a figure from music); while his disciples—as we should plumply call them if we were writing a couple of centuries after the event—are content to take it obediently off the retina. Between “Rain, Steam, and Speed” and a good Monet I can see but few essential differences. Turner had a richer sense of pattern than the French master, and an energetic imagination which, in Monet’s case, has been disciplined into self effacement. In short, the Englishman allowed his invention to work as he painted, while the Frenchman strenuously confines the whole business to nature, eye and hand. So that in the one case we get an organized, in the other a selected impression. But the difference of principle is only seen on analysis; in effect, the works of the two men are set apart mainly by a difference in degree, for Turner’s “Rain,

## TURNER

"Steam, and Speed" contains a first rate Monet, if not, indeed, more than one.

The strategic weakness—if I may be allowed such a phrase—of all strictly impressionistic painting, lies in the fact of its competition with Nature on her own ground, or at least of its appeal to Nature as its main if not its only test. Its aim, if not illusion, if not the actual transference of light to canvas, lies at least in that direction. Before a "Courbevoie" of Monet, or such a Manet as the "Bar aux Folies Bergères," we are driven to an imaginative collation with the real thing as it stands in our memory. And the painted impression, however great the skill behind it, suffers inevitably by the contrast. The scale of tones at the painter's command is miserably short beside that of Nature; Nature, too, in her incessant change and movement, supplies the eye simultaneously with excitement and rest, keeping it fresh, eager, and efficient. To compete with her, to attempt to stimulate our æsthetic faculties in the same way, is to court a needless disability. By taking form—by which I mean, of course, not the shape of objects, but design in that comprehensive sense which includes the distribution, value, and quality of colour, as well as the play of line and tone—by taking form as the vehicle for his ideas, the artist secures a fairer field. He no longer mimics Nature; he supplements her, creating, as it were, in her wake, and giving proof as he goes of his own share in the elemental forces. Herein, as it seems to me, lies the superiority of Turner's impressionism—if we may so class such painting as we find in the better works of his later period—over the more objective impressionism of the last half century.

With "Rain, Steam, and Speed" I may close my review of Turner's works. It was the last of his unalloyed successes. For some years more he was to keep his imagination, and in not a few pictures in the National Gallery, dating between 1844 and the end, we can see that only will and the outward eye are wanting to a master-



OFF THE NORE (WIND AND WATER).

From the Oil Painting by J. M. W. TURNER, R.A.

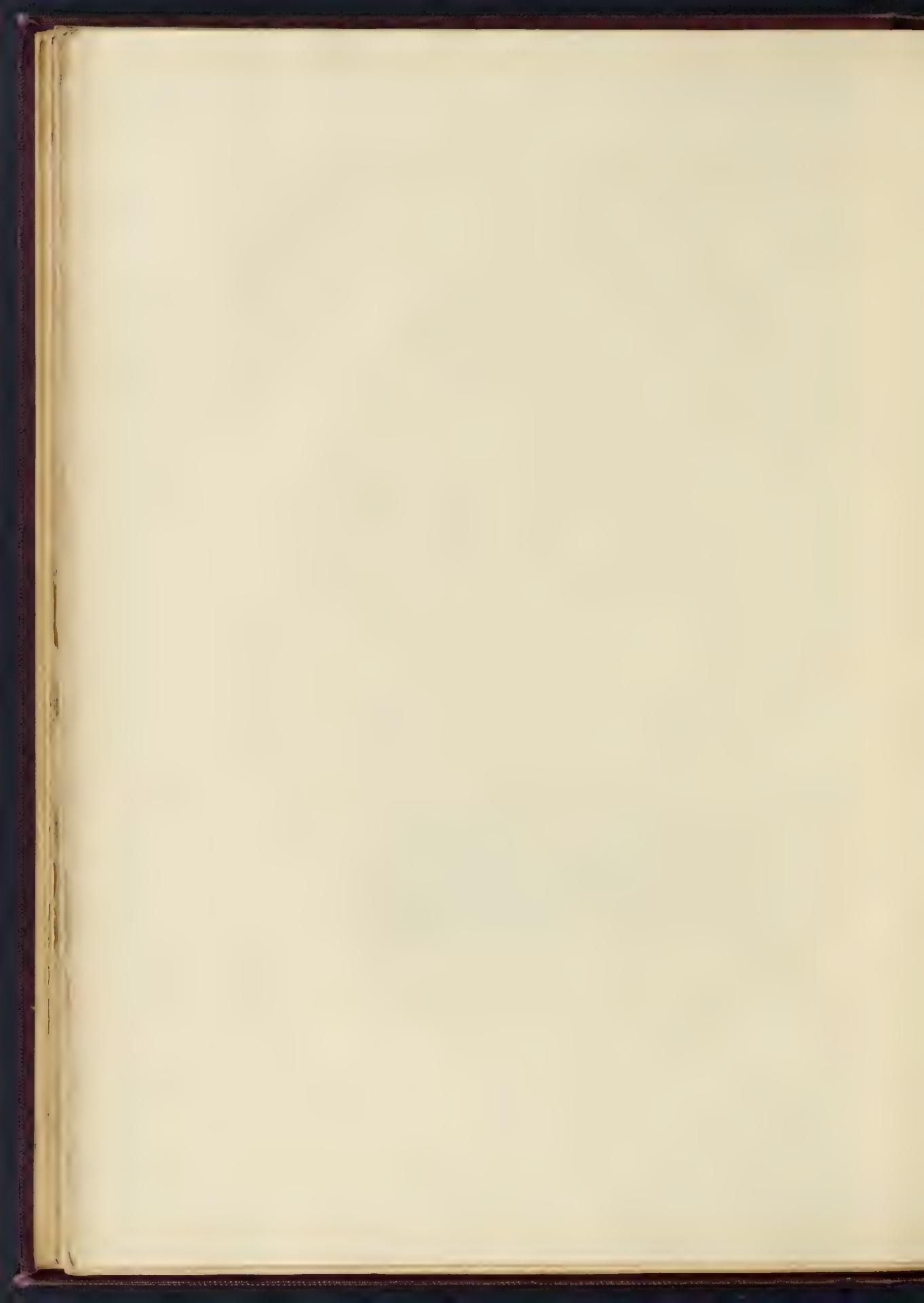
(12 x 18)

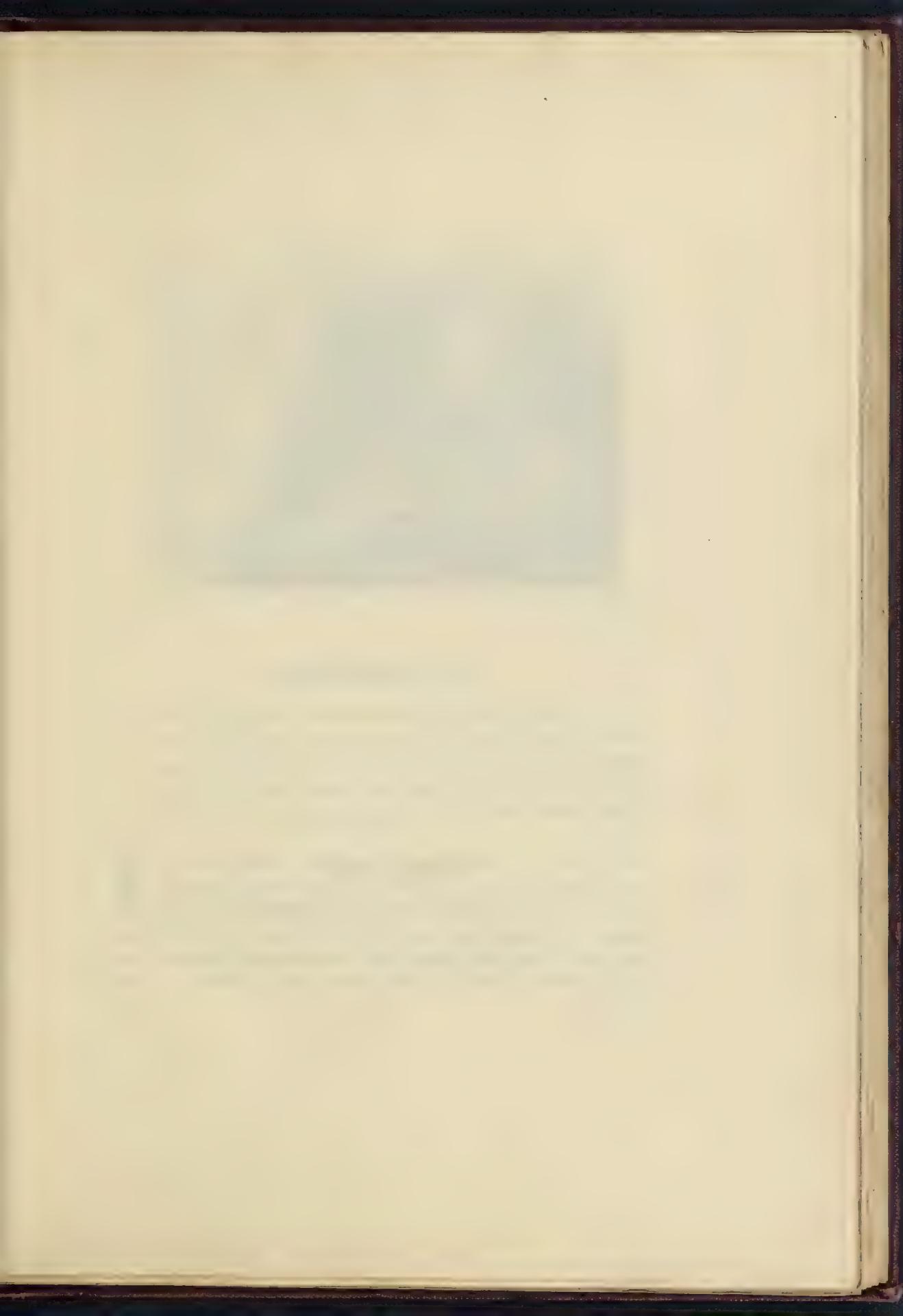
In the Collection of  
MESSRS THOS. AGNEW & SONS.

## HIS LAST PICTURES

piece. But art is coherence as well as sincerity, and once the strands begin to go, a rope can be put to its use no more. After his last great picture, Turner appeared for yet seven years on the walls in Trafalgar Square. To the same Academy as "Rain, Steam, and Speed," he had sent six other pictures: an "Ostend," now in America; three pictures now in the National Gallery—"Fishing Boats bringing a Disabled Ship into Port Ruysdael," "Venice: S. Maria della Salute," and "Venice, the Ducal Palace"; an "Approach to Venice"; and the "Van Tromp" now at Holloway College. Of thirteen pictures exhibited in 1845-46 all but three were either "Venices" or "Whalers." In 1847 he sent the strangely-named "Hero of a Hundred Fights," in 1849 the palimpsestic "Wreck Buoy" and another early picture, the "Venus and Adonis," which, happily, he made no attempt to improve. In 1850 he contributed, with three other things, "The Visit to the Tomb." Eighteen months later he was carried to his own tomb in St. Paul's.







EDINBURGH CASTLE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(7 + 10<sup>2</sup>)

THE BRITISH MUSEUM.



## CHAPTER IX.

Turner's life after the death of Walter Fawkes—Visit to the South of France—Stay in Rome in the Winter of 1828-9—Death of Turner Senior—Death of Lawrence—Making of Turner's first Will—Visit to Holland—First Visit to Venice—Gradual withdrawal from intercourse with his Friends—Journey with Munro of Novar—His last Continental Tours—His last Letters—His last appearance in public—The private enquiry of John Pye—Sophia Caroline Booth—Turner's Death and Burial—His Will.

**I**N my fifth chapter I sketched Turner's career during the middle years of his private life, the period of his greatest sociability and, beyond possibility of doubt, of his greatest happiness. This happiness died a lingering death, the first, and perhaps the heaviest blow, being the disappearance of Walter Fawkes, and Farnley with him, out of his routine. This blow was followed and its work completed

## TURNER

by the successive deaths of the painter's father, and of such friends as Wells, the drawing-master, and Egremont, the patron. In this chapter, however, I must hark back a little, and pick up the thread of my story in 1828, the year before old William Turner died.

In the autumn of this year Turner paid his first and only visit to the South of France. He lingered in Provence, at Avignon and Nismes, where the heat was so distressing that he had to seek relief in sea-bathing at Marseilles. He then travelled along the Cornice to Nice, Genoa, and Spezzia, turned landwards to Carrara and Siena, and in October went on to Rome. There he lodged at No. 12 in the Piazza Mignanelli, in the same house as Eastlake, whence he sent home those lively letters to Chantrey and Jones which are printed by Thornbury and Monkhouse, and yet must be quoted again, for the support they give to any sketch of Turner the man. The earlier is to Jones\*: —

ROME, October 12, 1828.

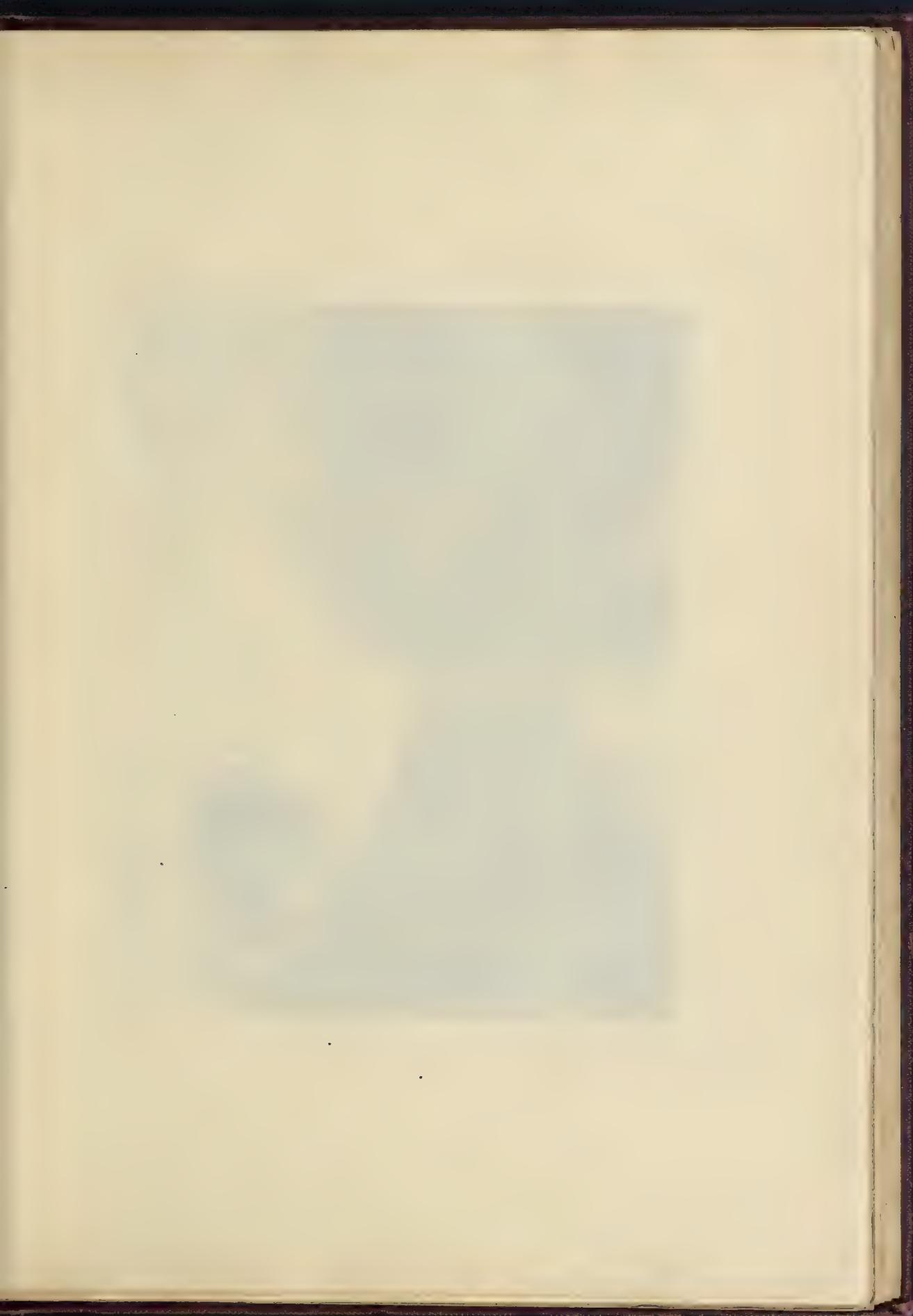
DEAR JONES,

Two months nearly getting to this *terra pictura*, and at work ; but the length of time is my own fault. I must see the South of France, which almost knocked me up, the heat was so intense, particularly at Nismes and Avignon ; and until I got a plunge into the sea at Marseilles I felt so weak that nothing but the change of scene kept me onwards to my distant point.

Genoa, and all the sea-coast from Nice to Spezzia, is remarkably rugged and fine ; so is Massa. Tell that fat fellow Chantrey that I did think of him *then* (but not the first or the last time), of the thousands he had made out of those marble craigs which only afforded me a sour bottle of wine and a sketch ; but he deserves everything which is good, though he did give me a fit of the spleen at Carrara.

Sorry to hear your friend, Sir Henry Bunbury, has lost his lady. How did you know this ? you will (ask :) answer, of Captain Napier, at Siena. The letter announcing the sad event arrived the next day after I got there. They were on the wing—Mrs. W. Light, to Leghorn, to meet Colonel Light, and Captain and Mrs. Napier for Naples ; so all things considered I determined to quit instanter, instead of adding to the trouble.

\* George Jones, R.A., the soldier-brush, who thought himself so like the Duke of Wellington that, said the wags, he stayed at home on the day of the Duke's funeral lest they should bury him by mistake !



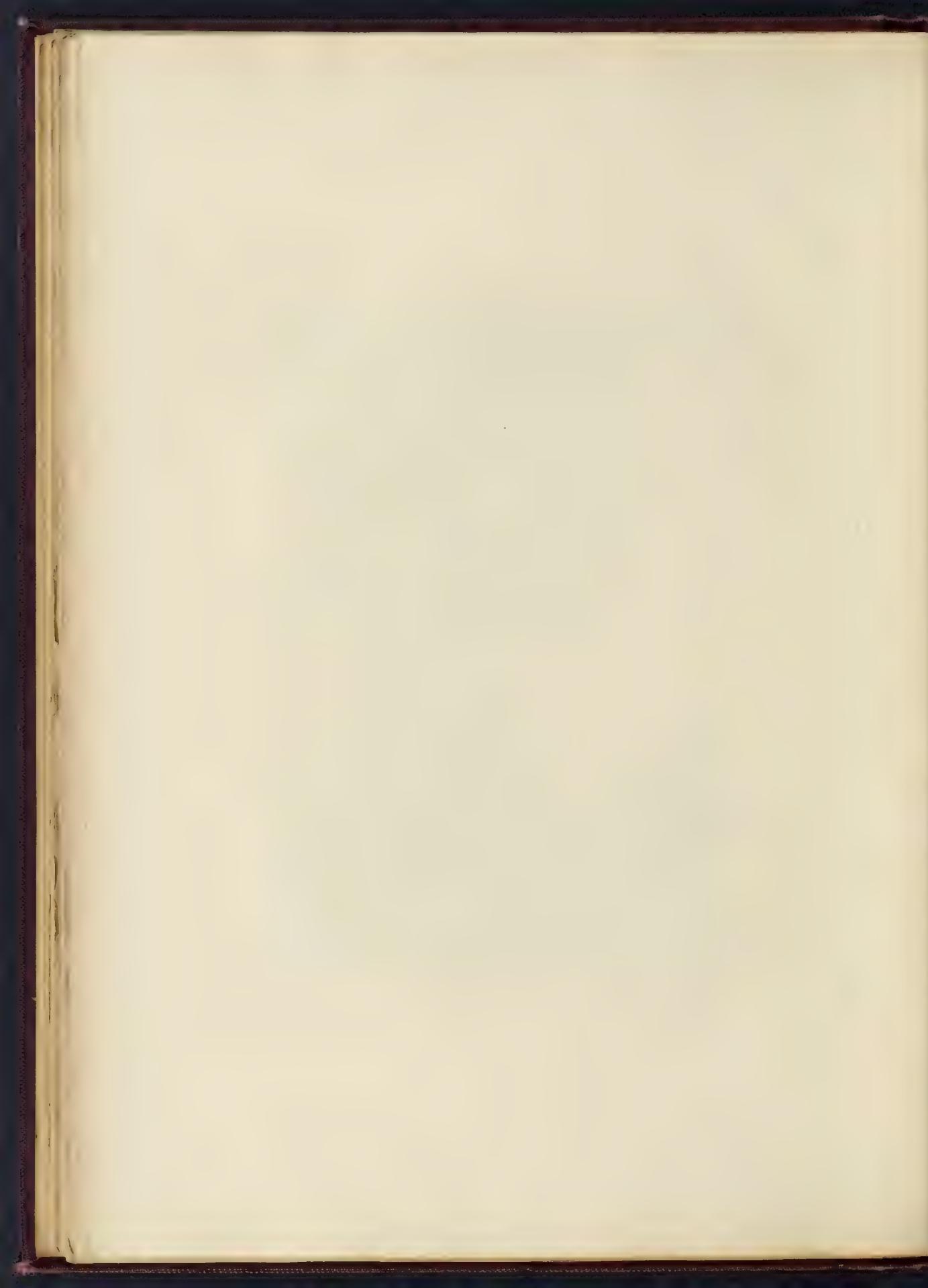
ROSENAU.

From the Oil Painting by J. M. W. TURNER, R.A.

35 - 40)

In the Collection of  
MRS. GEORGE HOLT.





## LETTERS FROM ROME

Hope that you have been better than usual, and that the pictures go on well. If you should be passing Queen Anne Street just say I am well, and in Rome, for I fear young Hakewell has written to his father of my being unwell; and may I trouble you to drop a line into the twopenny post to Mr. C. Heath, 6, Seymour Place, New Pancras Church, or send my people to tell him that, if he has anything to send me, to put it up in a letter (it is the most sure way of reaching me), directed for me, No. 12, Piazza Mignanelli, Rome, and to which place I hope you will send me a line? Excuse my troubling you with my requests of business. Remember me to all friends. So God bless you. Adieu.

J. M. W. TURNER.

It is curious to find him sending messages to his household in this roundabout fashion. The reason, most likely, was that Hannah Danby and her colleagues either could not read at all, or that between their imperfect mastery of that science and Turner's own involved methods of expression, mistakes had been known to occur. So the painter drew upon Jones's good nature to make sure of being understood. The second letter is to Chantrey:—

No. 12, PIAZZA MIGNANELLI, ROME,  
Nov. 8, 1828.

MY DEAR CHANTREY,

I intended long before this (but you will say "Fudge") to have written, but even now very little information have I to give you in matters of Art, for I have confined myself to the painting department at Corso; and having finished *one*, am about the second, and getting on with Lord E.'s, which I began the very first touch at Rome; but as the folk here talked that I would shew them *not*, I finished a small three feet four to stop their gabbling.\* So now to business.

Sculpture, of course, first; for it carries away all the patronage, so it is said, in Rome, but all seem to share in the good will of the patrons of the day. Gott's studio is full. Wyatt and Rennie, Ewing, Buxton, all employed. Gibson has two groups in hand, 'Venus and Cupid,' and the 'Rape of Hylas,' three figures, very forward, though I doubt much whether it will be in time (taking the long voyage into the scale) for the exhibition, though it is for England. In style is something like the 'Psyche,' being two standing figures of nymphs leaning, enamoured, over the youthful Hylas, with his pitcher.† The Venus is a sitting figure, with the Cupid in attendance;

\* Three feet by four. There appears to be no doubt that this was the "Orvieto," now in the National Gallery.

† The group now in the Gallery at Millbank; it is perhaps Gibson's best work.

## TURNER

and if it had wings like a dove, to flee away and be at rest, the rest would not be the worse for the change. Thorwaldsen is closely engaged on the late Pope's (Pius VII.) monument. Portraits of the superior animal, man, are to be found in all. In some the inferior, viz., greyhounds and poodles, cats and monkeys, &c., &c.

Pray give my remembrances to Jones and Stokes, and tell *him* I have not seen a bit of coal stratum for months. My love to Mrs. Chantrey, and take the same and good wishes of

Yours most truly,

J. M. W. TURNER.

During this stay in Rome he is said to have painted the "Regulus"/\* and the "Vision of Medea,"† as well as the "Orvieto." Eastlake tells us ‡ that he made a little show of the three pictures in some room which he afterwards took to live in, at the Quattro Fontane.§ According to Eastlake, the foreign artists, and especially the Italians, were amazed that the English could have so little taste as to see anything in them at all,|| and compared Turner, who painted mustard, to a certain English grocer in the Corso, who sold it! To the Latin conscience, with its clear ideas and bent towards definition, Turner's mystery must have seemed perversity, especially when he combined it with comparative fidelity to fact in other ways, as in the "Orvieto." This picture must have been a gem of colour when it was new, but its subjective inspiration comes undeniably from the Valley of the Thames.

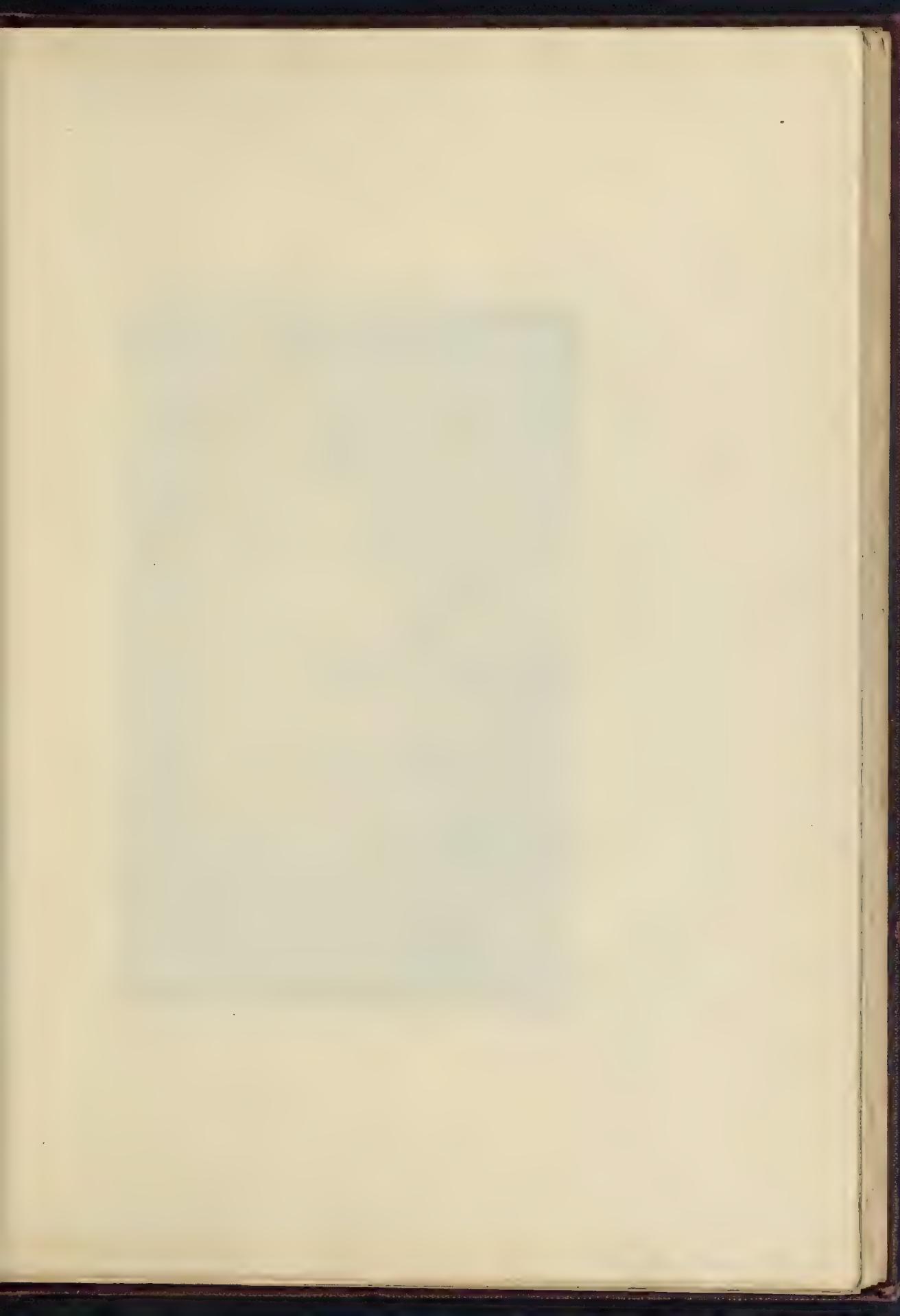
\* Deposited by the National Gallery in the National Gallery of Ireland.

† In the National Gallery.

‡ Walter Thornbury, vol. i., p. 221.

§ It may be worth while to note, curiously, that just as he started the modern form of impressionism, or at least embodied some of its principles, for the first time, he should also have produced the first specimens of those impromptu frames which have since developed into one of the little affectations of the school. He saved the money which might have gone to the *doreur* by nailing a piece of thick rope round his stretchers, and staining it yellow with ochre.

|| When these pictures were packed for the journey to England, Eastlake advised Turner to have the cases covered with waxed cloth, to preserve them from any chance of getting wet. Turner was grateful for the hint, "for," said he, "if any wet gets to them they will be destroyed." A significant admission, when we remember the state of many of those pictures which were exposed for years to the damp and neglect of his gallery in Queen Anne Street.



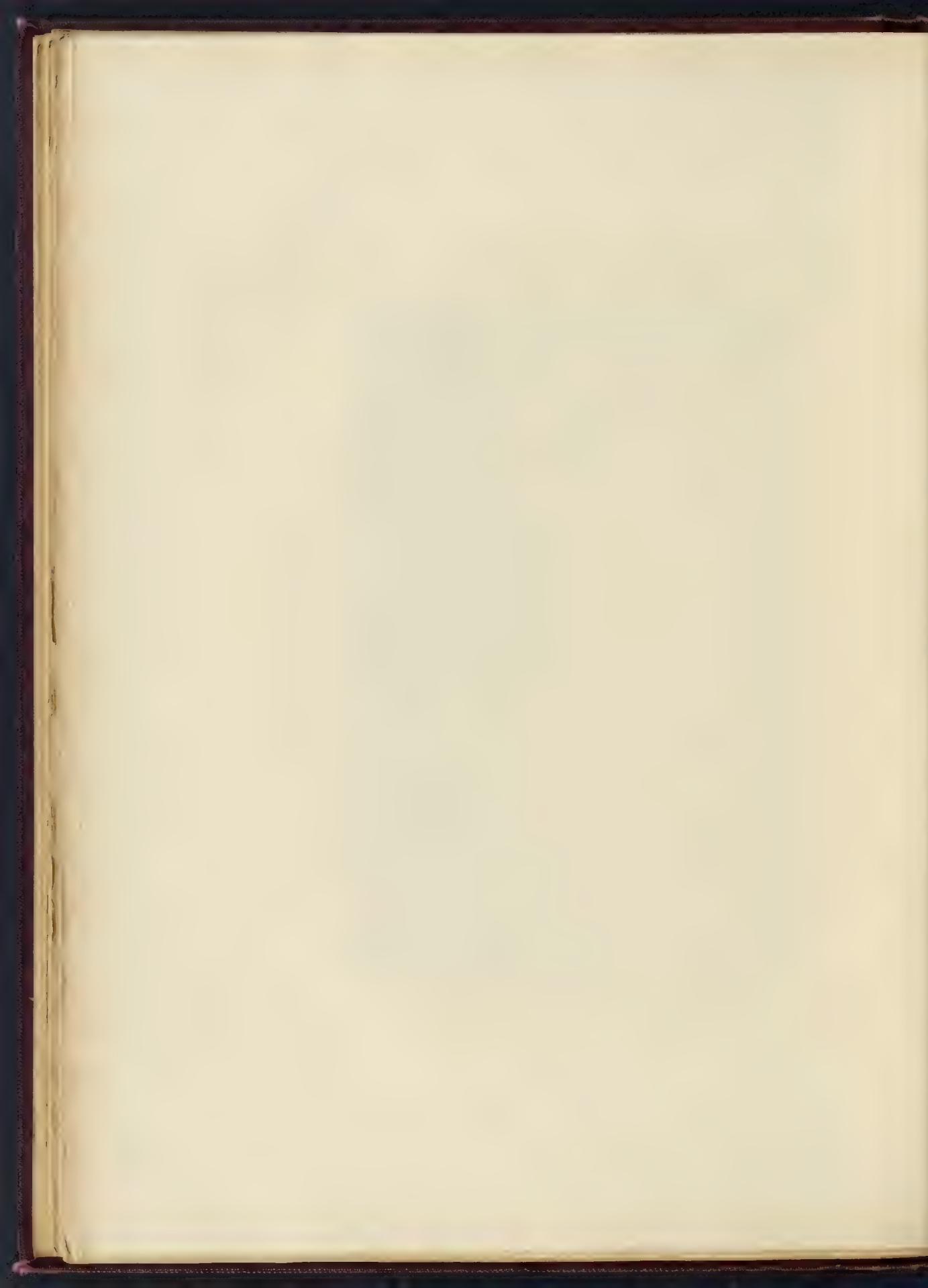
THE STATE PROCESSION OF BELLINI'S PICTURES.

From the Oil Painting by J. M. W. TURNER, R.A.

(28 x 44)

In the Collection of  
J. PIERPONT MORGAN, Esq.





## HOLLAND AND VENICE

As for the "Regulus," the Roman verdict anticipated that of Ruskin, who classes the "Regulus" among Turner's nonsense pictures.\* Other pictures connected with this tour are the "Banks of the Loire,"† the "Messieurs les Voyageurs on their Return, &c.,"‡ the "Loretto Necklace,"§ and the great "Ulysses and Polyphemus." These were all in the Academy of 1829.

The next few months were eventful for Turner. On the 29th of September his father died; four months later, the body of Sir Thomas Lawrence was carried through the snow to St. Paul's, suggesting gloomy thoughts and cynical reflections, and, perhaps, the making of the will of 1831; the first of that series of documents which was afterwards to give so much work to the lawyers! It was probably in 1830 that he made his first visit to Holland, for we know of no other excursion during the autumn of that year, and his Dutch sea-pieces begin in 1831. The year 1830 also saw the publication of his illustrations to Rogers' "Italy," and, possibly, his first visit to the French rivers, with Leitch Ritchie.||

The next year, if we could only make sure of our dates, would deserve to be remembered by all Turner lovers as that of his first visit to Venice. Unhappily we cannot be quite certain. His almost unbroken stream of "Venices" began to flow on to the Academy walls in 1833. Between that year and 1846, he only twice—in 1838 and 1839—missed having at least one in the exhibition. But no positive record, I believe, has yet been discovered of when he first sailed in to the "glorious city in the sea."¶ According to my view of his personality, Turner had been waiting all his life for Venice. It

\* "Modern Painters," vol. i., p. 129.

† Now in the Schwabe Collection, in the Kunsthalle, at Hamburg.

‡ In the possession of Mr. Stephen Holland. See Plate.

§ Lent by the National Gallery to the Gallery at Dundee.

|| The first volume of "Rivers of France," with Ritchie's letterpress, was published in 1833, others following in 1834 and 1835.

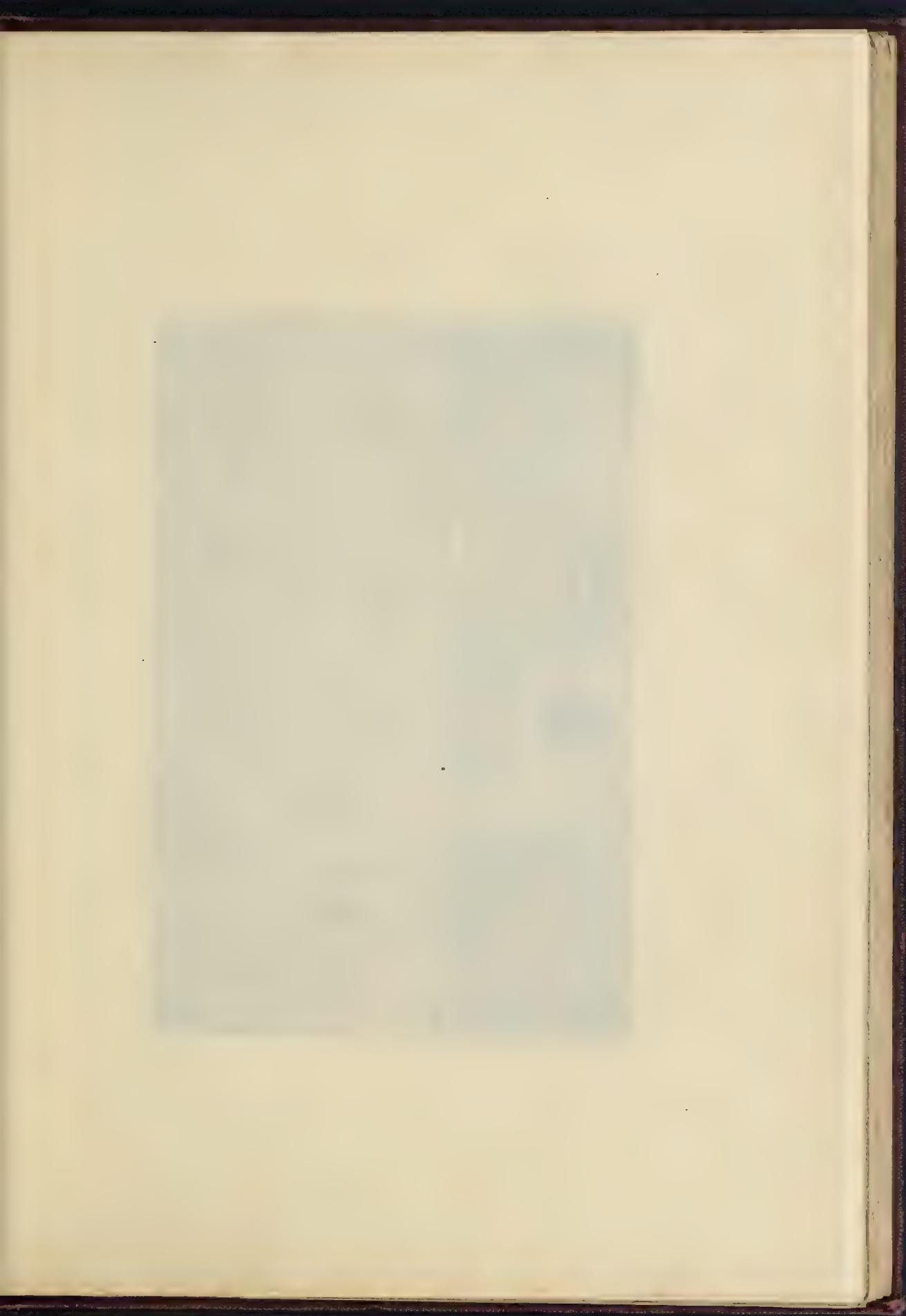
¶ See note on p. 136, as to a possibility suggested by the contents of one of his sketch-books.

## TURNER

gave him exactly what he wanted. It afforded an opportunity to combine the particular view of the world's envelope which appealed to himself, with a skeleton, a supporting structure, which was at once strange, picturesque, and entirely human. It was therefore not surprising that he fastened upon it as he did, and that between 1833 and his death he sent no fewer than twenty-five pictures of Venice to the annual exhibition.

As Turner grows older, the materials for giving any sort of description of his private life become more and more scanty. After the deaths which made the years between 1825 and 1837 so tragic for him, he seldom made new friends, and his old ones used neither to see nor hear of him for months at a stretch. His habits became so secretive that his colleagues at the Academy fell into the way of repressing the ordinary civility of interest in his proceedings, until at last he was thought of as a skipper in a fog thinks of some revolving light in whose neighbourhood he believes himself to be. It will blaze out presently, but Heaven only knows where from.

On the other hand, most of those floating anecdotes which throw so much light on his private character belong to this stage of his career. With the gradual deepening of the shadows among which he lived, the conversation of his friends, when he was their subject, began ever more and more to depend on stories for its pabulum. His sayings and doings were snatched from oblivion by being frequently repeated, and a tradition began to take definite form while he was still alive. Most of these stories, nearly all, in fact, when fairly regarded, show him in a kindly light. Even the tale of how, when told of Haydon's suicide, he was content to repeat, "He stabbed his mother, he stabbed his mother"—meaning that he 'had his knife into' the Academy—shows a generous kind of rancour, if that be not a contradiction in terms. All accounts agree that he was the least censorious of men. In that Autobiography in which Mr. Frith has so



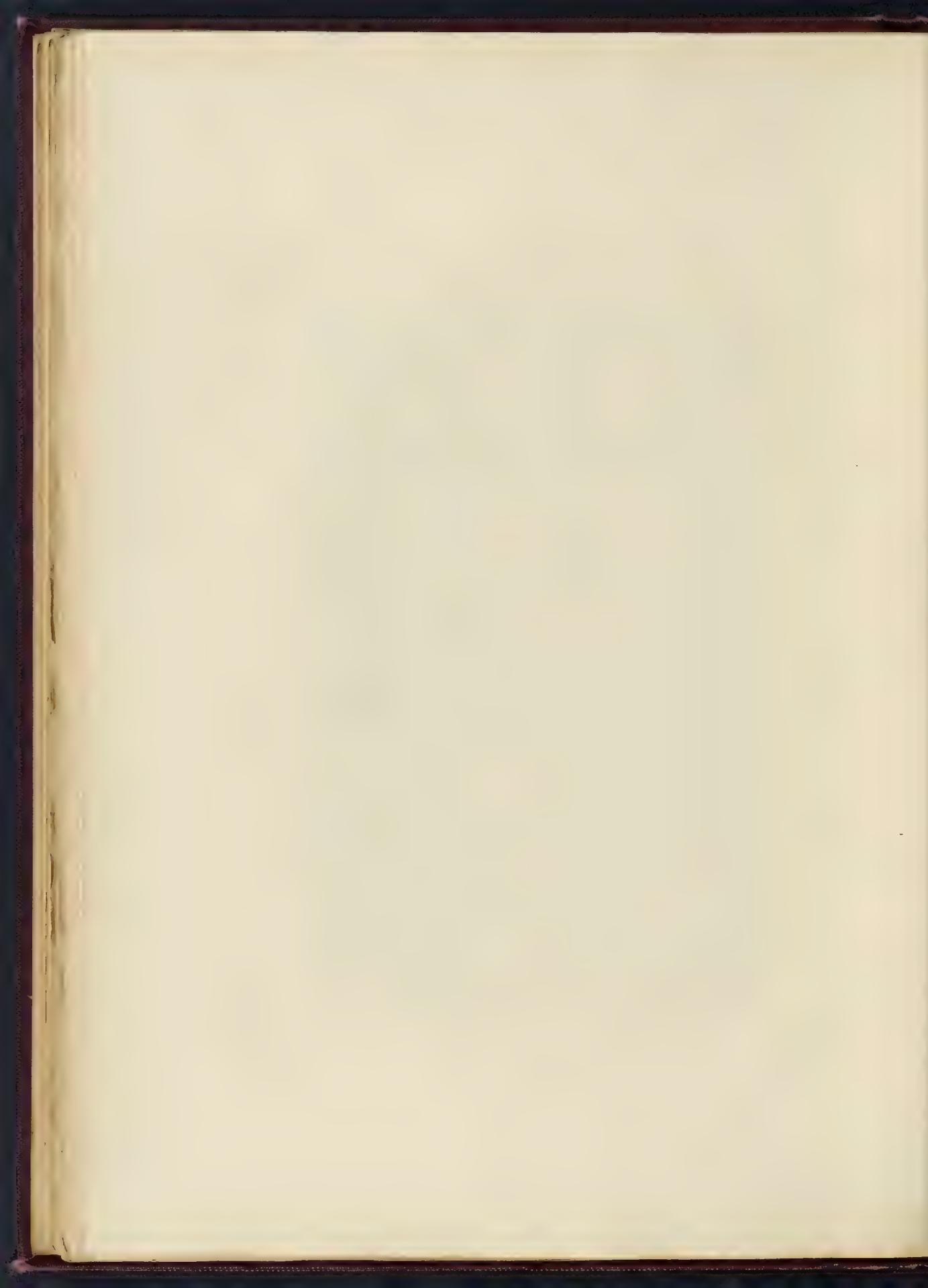
THE CAMPO SANTO, VENICE.

From the Oil Painting by J. M. W. TURNER, R.A.

{24 x 36}

In the Collection of  
MRS. KEILLER





## ANECDOTES

often contrived to be more entertaining than he knew, we are told that "It is perfectly well known that the severest criticism Turner was ever heard to make was upon a landscape of a brother Academician, whose works sometimes showed signs of weakness. Turner joined a group who were discussing a certain picture's shortcomings, and after hearing much unpleasant remark from which he dissented, he was forced to confess that a very bad passage in the picture . . . 'was a poor bit.'"\* According to the same authority, but this time with a *caveat* as to the veracity of the tale, Turner once said to Ruskin, "My dear Sir, if you only knew how difficult it is to paint even a decent picture, you would not say the severe things you do of those who fail." In the same volume an incomplete version is given of a story which, in its authentic form, sends a beam like a search-light across the artist's personality. Some sixty years ago the well-known dealer, Halstead, had his shop in the neighbourhood of Oxford Street.† Although a great admirer of Turner's, he had never seen him. "In some way or other," to continue the story in Mr. Frith's words, "a fine plate from the *Liber* series came into his possession, much damaged by stains and rough usage. Feeling that it could scarcely be further injured, he placed it in his shop-window. In passing one day Turner saw the damaged print, bounced into the shop, and fell foul of the printseller.

"'It is a confounded shame to treat an engraving like that! What can you be thinking about to go and destroy a good thing—for it is a good thing, mind you!'

"'I destroy it!' said the shopman, in a rage. 'What do you mean by saying I destroyed it? and who the devil are you, I should like to know? I didn't ask you to buy it, did I? You don't look as if you could understand a good print when you saw one,' &c., &c.

\* "My Autobiography and Reminiscences," by W. P. Frith, R.A. Seventh Edition, p. 85 (London, 1889).

† In Rathbone Place.

## TURNER

"'Why, I did it!' said Turner.

"'Did what? Did you spoil it? If you did, you deserve——'

"'No, no, man! My name's Turner, and I did the drawing, and engraved the plate from it.'

"'Bless my soul!' exclaimed the printseller. 'Is it possible that you are the great Turner? Well, Sir, I have long desired to see you, and now that I have seen you, I hope I shall never see you again, for a more disagreeable person I have seldom met.'"<sup>\*</sup>

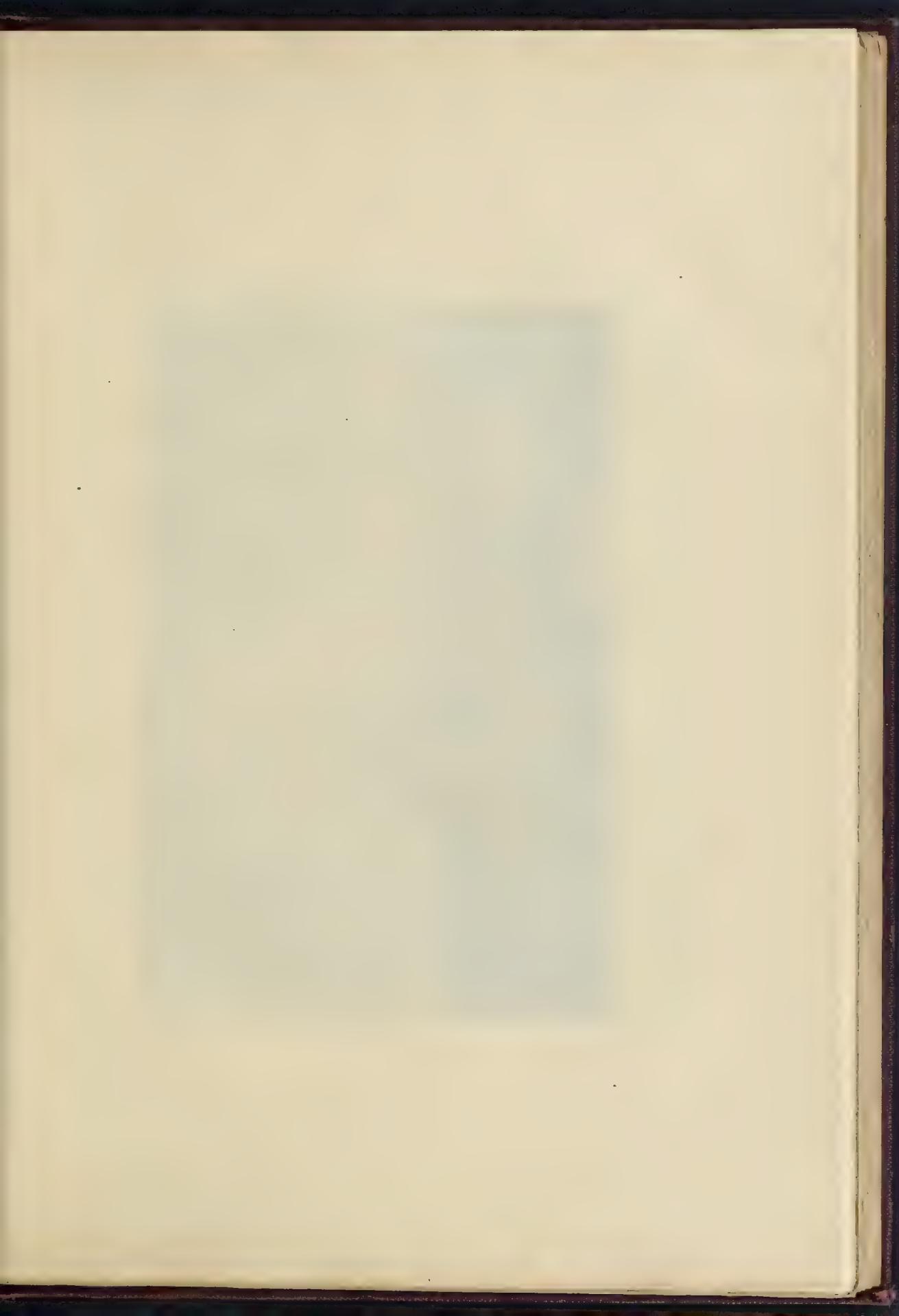
Turner flounced out of the shop, but a few minutes later the door opened again, and his head was thrust in through the opening: "God bless you, Halstead!" he cried, and then again disappeared.<sup>†</sup> Putting aside his acquisitiveness in money matters, there was nothing small in the soul of Turner. Every anecdote which touches on such things shows him to have been generous in his passions, tolerant in his view of men, and incapable of petty rancours and resentments. "Dear old Turner!" young Trimmer called him after his death, and probably that particular phrase has never been applied to an unloveable man.<sup>‡</sup>

A love of solitude is one of the signs of a deep nature: the man whose sympathies with his fellow creatures are profound can bear to be alone. His thoughts are warm enough and real enough to be companions, and he never glows with a finer love for his kind than when, for a season, he has been giving that play to fancy which solitude allows. During the last twenty years of his life Turner escaped into that outer world, where his footsteps could not be followed, as a man

\* "Autobiography," pp. 89, 90.

† The story with this appendix has, of course, been told before. My authority for the complete version is Mr. J. E. Taylor, who had it from Halstead himself.

‡ In the volume already quoted, Mr. Frith reports an after-dinner speech of Turner's. He calls it the "only oration he was ever known to deliver," forgetting, *perhaps*, that the orator had once been an Academy professor, and had not looked upon his office as a sinecure. The report, no doubt, is chiefly Frith's, so far as the actual words go, but in a general way it is vividly Turner.



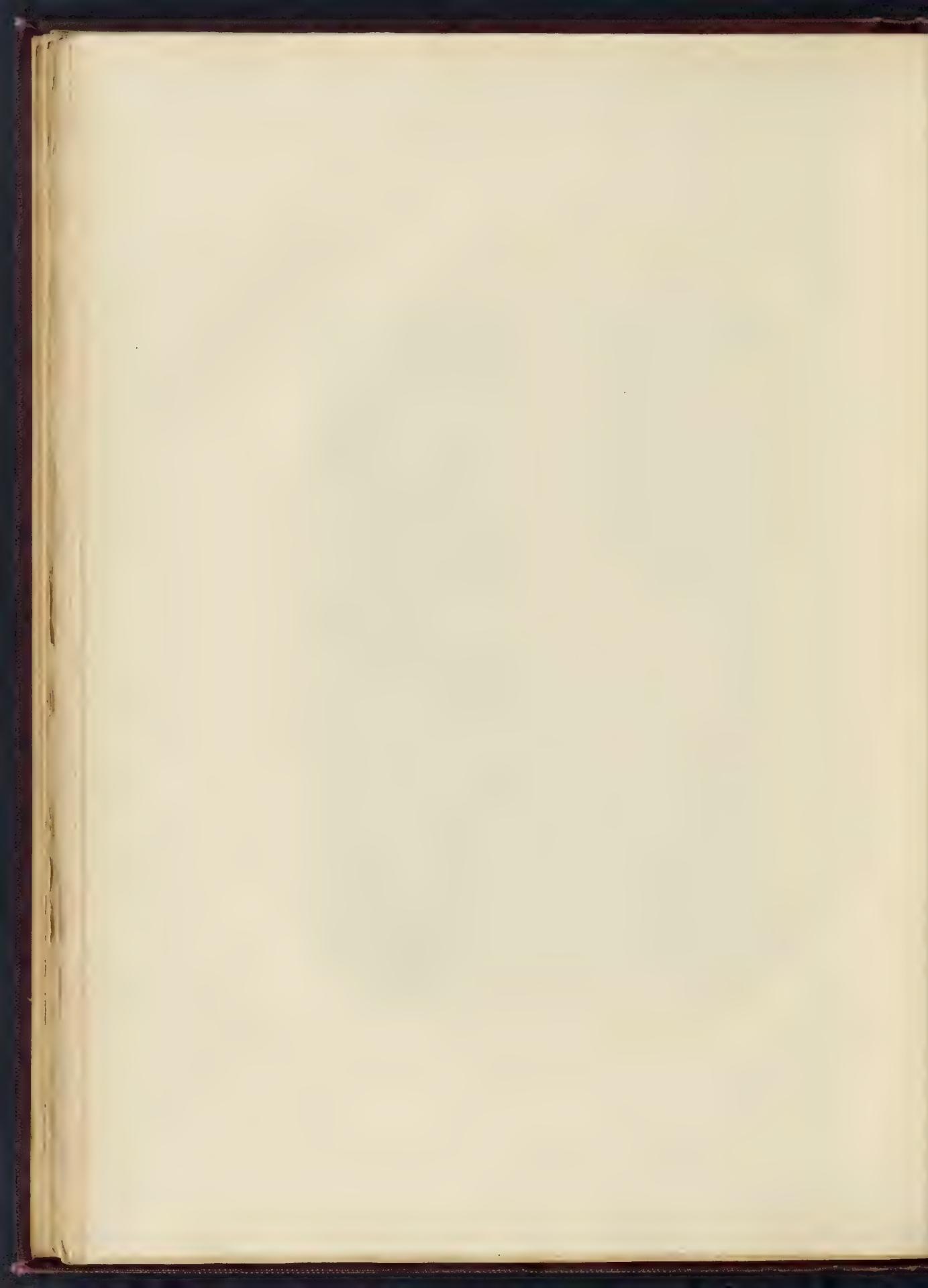
VENICE: DOGANA AND SALUTE CHURCH.

From the Oil Painting by J. M. W. TURNER, R.A.

(24 : 36)

In the Collection of  
JAMES ROSS, Esq.





## TURNER AS A TRAMP

escapes from prison. He prowled about the south of Europe, leaving few records of his pilgrimage beyond drawings and sketches.\* Now and then we come upon a passage in a letter† which affords a glimpse of his sturdy figure creeping up some mountain road in the Rhone valley or his favourite Savoy, and reminding us curiously of Rousseau's picture of himself in his various tramps to and from his *chère maman* at Annecy.

Everyone who is not a pedestrian *acharné* knows what a stimulus walking is to the brain. He who tramps all day and every day may not feel it, but to the man with long intervals of some sedentary occupation, the use of his legs comes as a strong excitant. Nothing blows away intellectual clouds more promptly than a quick walk down-hill ; under its stimulus difficulties which seemed insurmountable vanish, and thoughts the brain groped after in vain present themselves with charming spontaneity. The freshness, lightness of thought and hand, and essential congruity, of the bales of sketches which Turner brought back from his rambles among the happy countries of the sun, depended perhaps, in no slight degree, on his mode of locomotion, just as, on the other hand, some of the want of clarity, both in technique and in idea, which marks not a few of the pictures painted at home, may be owing to the comparative stagnation of his tissues during his life in London. Not that he always walked. His journeyings probably embraced every form of locomotion known in Europe, except the carriole and the tarantass ! It is on record that he made his way to Scotland in 1822 on board a collier, taking notes, as Thornbury puts it, "like a spy or a pilot," and sketching, or rather, to be accurate, delineating, nearly the whole coast-line between London and Edinburgh.

\* If Turner had only numbered these, as Sir Laurence Alma-Tadema numbers his pictures, what a diary they would have made !

† See below, for instance, in the letter to Hawkesworth Fawkes, quoted on p. 174.

## TURNER

Turner's name occurs as a buyer of his own drawings at Dr. Monro's sale, in 1833. In 1834 he was in Edinburgh, for he met Sir David Brewster there, at a dinner given to the Reform Lord Grey, and in the autumn of the same year he was in London, for he saw the Houses of Parliament go up in a blaze on the 16th of October. Two years later, in the autumn of 1836, he went to Italy with Munro of Novar.\* Walter Thornbury quotes Turner's action towards Munro as a proof of the deep kindness which burst up now and then through his uncertain crust. Munro had been suffering from a "serious depression of spirits," and the painter suggested the Italian journey as a diversion, to take him out of himself. They travelled through Switzerland and Italy, passing, on their way, through that Val d'Aosta which had already been such a friend to the artist. Here they stopped to sketch, and Turner lost his temper.† Having worked away for a spell in colour and gotten his work into an unhappy condition, he threw it aside in a rage, crying, "I could have done twice as much in the time with pencil." His last inquiry when they started out to sketch of a morning, used to be, "Have you got the sponge?" the best substitute for a running stream or a bucket of water. He never rhapsodized about scenery, but sat hard at work at some distance from Mr. Munro, silent, concentrated, and generally a good deal higher, so as to obtain more distance and more of a bird's-eye view (as well as more security from being overlooked?). He took rapid sketches, and finished them afterwards quietly at the inn, with the help of his tremendous memory. He had a horror of what, he said, Wilson called being "too mappy." If you bore with

\* The following note by Munro is pasted inside the cover of the sketch-book belonging to Mr. J. P. Heseltine: "When I travelled in 1836 with Turner through France, Switzerland, and the Val d'Aosta I found this sketch-book amongst my things. I shewed it to Turner, who after looking over it, again put it into my hands. I suppose it had been originally put up to enable him to make use of the unused paper in it."

† Thornbury tells the story twice over, with variations, in the course of a few pages. Vol. i., pp. 223 and 229.

## MUNRO OF NOVAR

his way,\* it was easy to get on very pleasantly with him; indeed, there was a sort of half resolution come to that Turner and Novar should visit the East together.

Like too many of his countrymen, Turner was apt to minimize the effect of a kind action by his way of doing it. "One day," says Thornbury, "he found Mr. Munro in some difficulty with a sketch. He did not appear to notice it, but growlingly took up a new drawing-pad that was lying near (the paper he himself used was of a rough kind, and generally wrinkled in the most uncomfortable way by repeated washes), and off he went 'to see what he could do with it.' He returned in about two hours with the paper squared into four sketches, each in a different stage of completion. This was evidently his rough, kind way of showing an amateur friend the way of pushing forward a sketch. These sketches I have seen, and to me they seem invaluable. There are first rude pencilling loops for trees, and lines marking the horizon and chief masses. Then come brown dabs of marking-out colour, then washes for sky and water, till in the last sketch sapphire hills and touches of Heaven seem breaking through the chaos, and every inch of colour is radiant with knowledge and beauty. 'I can't make anything of your paper,' he said, and threw the four sketches down to his friend."† The tour brought Turner several commissions from Munro. In their fulfilment he did not always contrive to hit his patron's fancy.‡

Two years after this Italian journey we again catch a glimpse of him. It was the year of the discontinuance of the "England and Wales" publications, and the sale of the stock, at which Turner bought

\* Walter Thornbury, vol. i., p. 231. Some of his ways must, however, have been rather difficult to bear with. He used, for instance, to spit in his colours, instead of looking about for a more conventional spring!

† Thornbury, "Life," etc., vol. i., pp. 230—231.

‡ Between 1860 and 1878, however, eight pictures by Turner were sold by Munro and his executors for a total sum of £27,924.

## TURNER

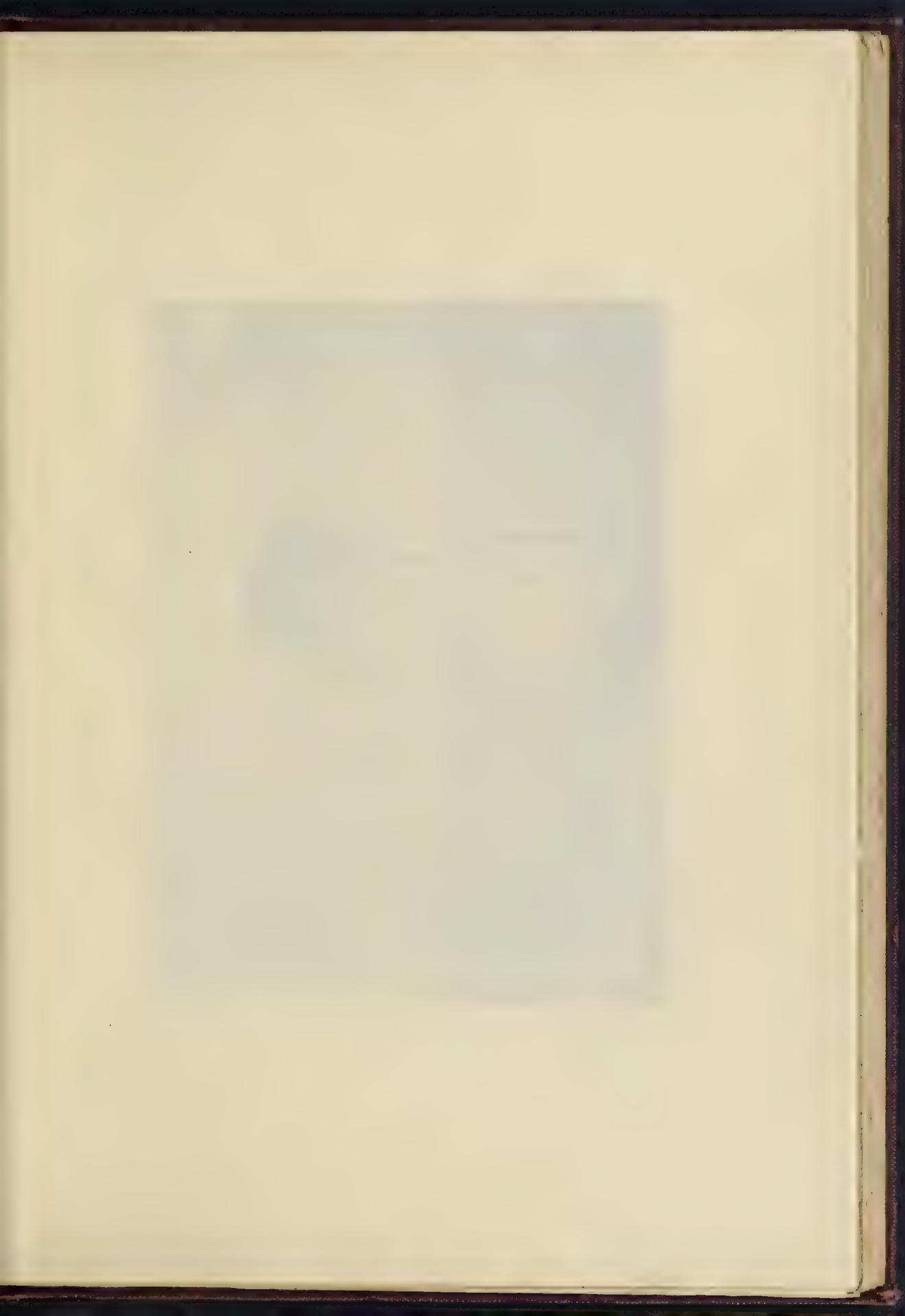
up the plates for £3,000. It was the year of that down-river expedition when the *Téméraire* swam into his ken, and revived, for a moment, his bent towards illustration. It was also, according to the old belief, the last year of his complete and balanced power. During all this time he was living partly behind the locks and chains of Queen Anne Street, partly in a lodging next the Custom House at Margate, of which the presiding deity was Sophia Caroline Booth. In any case he invited no one within his doors. His intercourse with the outer world was carried on by meetings elsewhere, mostly of an accidental kind, if we may judge from his letters. His friendship with the Fawkes family was kept up in this fashion. He never revisited Farnley after 1825, but certain letters to Hawkesworth Fawkes give us almost the last intelligence we have of his private life. In 1841 he began to complain of failing health, and in 1842 he was really ill.\* But he recovered, and in 1843 made what is believed to be his last Continental tour. The following letter, written a year later, to Hawkesworth Fawkes, gives a somewhat belated account of his proceedings :—

47, QUEEN ANNE STREET,  
Dec. 28, 1844.

DEAR HAWKESWORTH,

First let me say I am very glad to hear Mrs. Fawkes has recovered in health so as to make Torquay air no longer absolute and that the Isle of Wight will I do trust completely establish her health and yours (confound the gout which you work under), tho' thanks to your perseverance in penning what you did and likewise for the praises of a gossiping letter, thanks to Charlotte Fawkes who said you thought of Shanklin, but you left me to conjecture solely by the post mark Shanklin — Ryde — so now I scribble this to the first place in the hope of *thanking* your kindness in the remembrance of me by the Yorkshire Pie equal good to the olden time of Hannah's culinary exploits.

\* It was probably on this occasion that Novar made an effort to buy the whole contents of the Queen Anne Street gallery, offering £25,000 for the lot. Turner was tempted for the moment, but finally refused. The story has been variously told. According to Frith, when Munro went for his final answer, "No! I won't—I can't," cried the painter; "I believe I'm going to die, and I intend to be buried in those two" (pointing to the "Carthage" and "Sun rising in a Mist") "so I can't—besides, I can't be bothered. Good evening!"



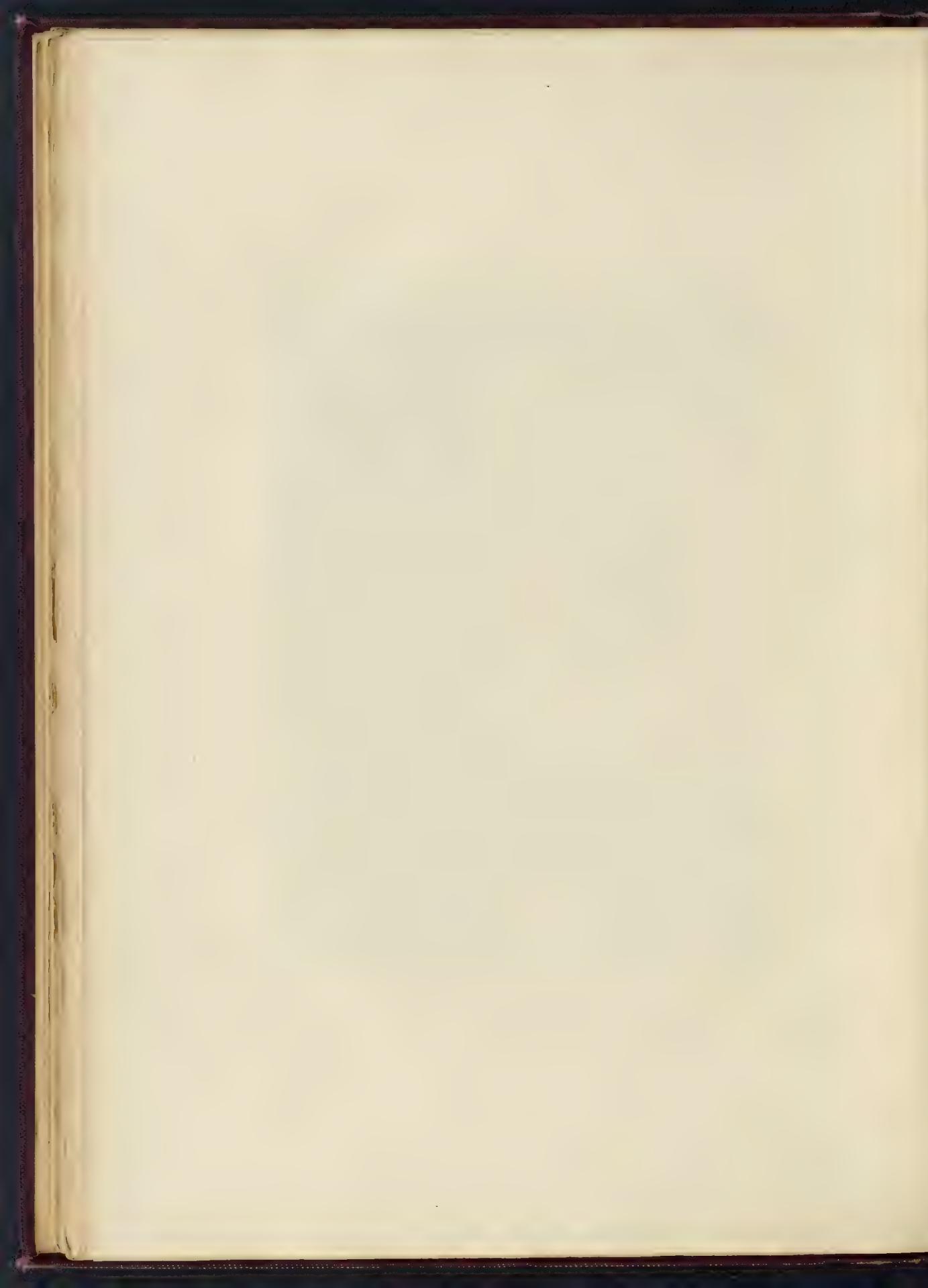
ITALY.

From the Oil Painting by J. M. W. TURNER, R.A.

(331 451)

In the Collection of  
J. PIERPONT MORGAN, Esq.





## HIS LAST YEARS

Now for myself, the rigours of winter begin to tell upon me, rough and cold and more' acted upon by changes of weather than when we used to trot about at Farnley, but it must be borne with all the thanks due for such a lengthened period.

I went however to Lucerne and Switzerland, little thinking or supposing such a cauldron of squabbling, political or religious, I was walking over. The rains came on early so I could not cross the Alps, twice I tried was sent back with a wet jacket and worn-out boots and after getting them heel-tapped I marched up some of the small valleys of the Rhine and found them more interesting than I expected.

Now do you keep your promise and so recollect that London is not so much out of nearest route to Farnley now \* \* \* Shanklin and (I) do feel confoundedly mortified in not knowing your location when I was once so near you, for I saw Louis Philippe land at Portsmouth.\*

Believe me, Dear Hawkesworth,

Yours most sincerely,

F. H. FAWKES, Esq.

J. M. W. TURNER.

P.S.—Best respects to Mrs. Fawkes and all at Farnley and compliments of the season happy new year.

“Rain, Steam, and Speed,” the last of his great pictures, had been painted, or at least exhibited, this year. Whatever may be thought of it by those who expect every artist to do his duty in the dotting of i's and crossing of t's, it betrays no hesitation, no confusion, no lack of power to say what he wants to say, corresponding to the halting of his written sentences—which seems to show that his incoherence at this time sprang from disuse of the pen rather than from advancing age. After 1844, however, his organizing faculty rapidly declined, while his queer affection for broken-backed jokes grew upon him. The following note to Elkanah Bicknell is extant:—

47, QUEEN ANNE STREET, †

June 31, 1845.

MY DEAR SIR,

I will thank you for a call in Queen Anne Street at your earliest convenience, for I have a whale or two on the canvas.

Yours truly,

E. BICKNELL, Esq., Herne Hill.

J. M. W. TURNER.

\* On his visit to Queen Victoria.

† The original belongs to Mr. Fairfax Murray.

## TURNER

Two years later than the note just printed, he wrote to Hawkesworth Fawkes :—

QUEEN ANNE STREET,  
Dec. 27, 1847.

DEAR HAWKESWORTH,

Many thanks for the three P.P.P., viz., Pie, Phea and Pud—the Xmas cheer in Queen Anne Street.

It was very unfortunate for the undergraduate of Oxford, but he must take to himself the Bramah locks.

I will scold Griffiths which you desire me to do—but if I feel right from him Mr. G—— Mr. G—— was much pleased and his appetite to see more at Farnley has much increased so I do hope you may see him at Farnley—and before the Dorts.

Now for Aberiswith. I think you have well chosen it is well sheltered from the east—the Town close to the sea no doubt must be much improved since my seeing it and the scenery of the natural valley of the Estwith the Ridol and the Devil's Bridge are beautiful and grand features. The view from the inn near the Devil's Bridge commands the falls of the Ridol—the Devil's Bridge torrent rushes down a deep chasm under the two Bridges one over the other—the new one directly upon the old one—you are in the neighbourhood of Havart and Hawvaford know I daresay yet known by him the seat of Esqre. Johns a fine place and well wooded and he employed Stothard to paint the same so think you will find some pictures by him there. I do not think but you could have hit upon a more favourable spot for your pencil and hope you may feel just what I felt in the days of my youth when I was in search of Richard Wilson's birthplace.

I am, Dear Hawkesworth,

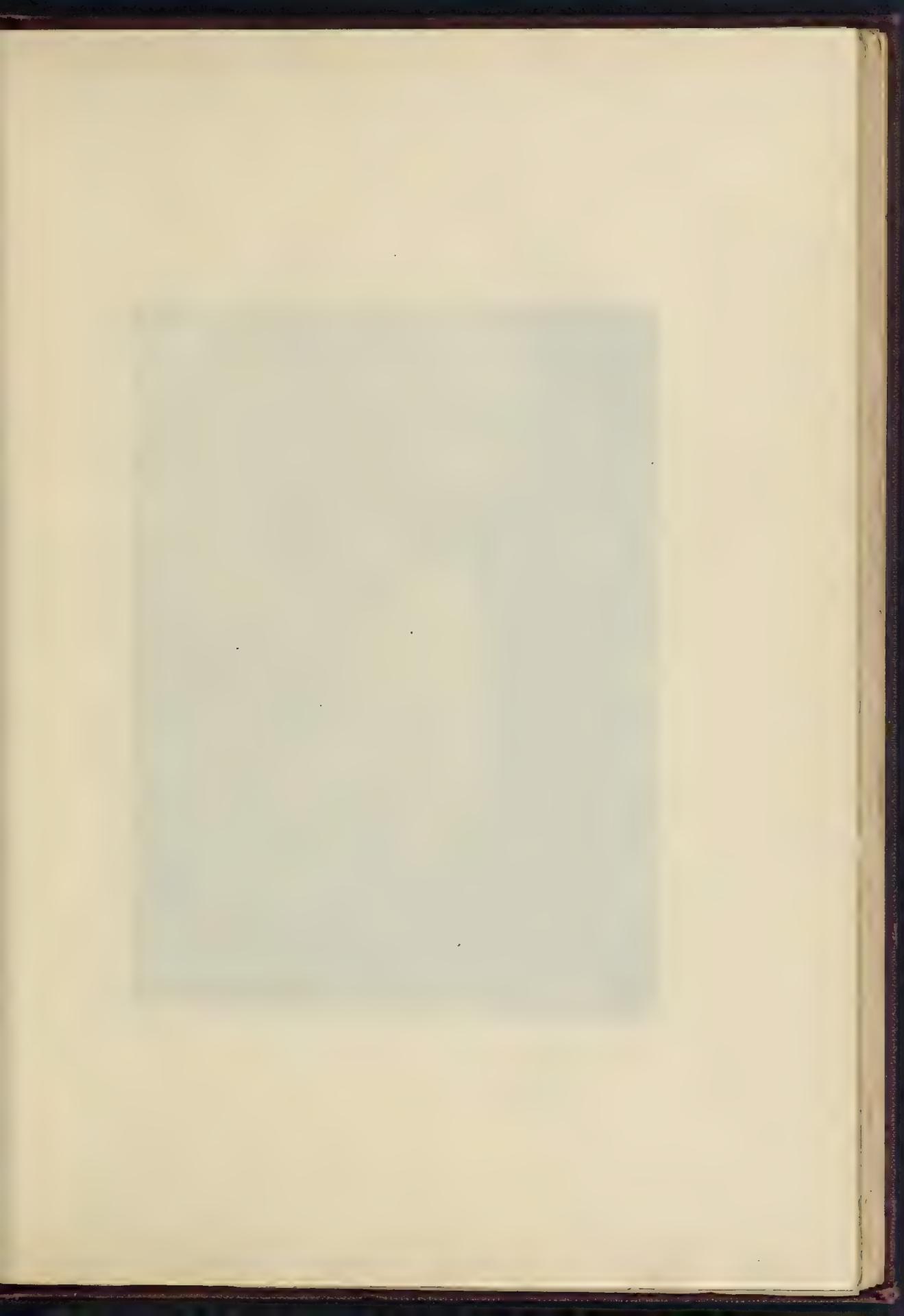
Your truly obliged,

J. M. W. TURNER.

P.S.—The compliments of the season and my respects to all at Farnley.

During these years of mental and physical decay, he finally withdrew his private life from any kind of intrusion.\* In Queen Anne Street he denied himself to his friends, and when not there he concealed his whereabouts even from Hannah Danby. Many stories are told of unsuccessful attempts, made by his colleagues and others,

\* During early manhood and middle age he had been in the habit of amusing himself with playing on the flute; but this he seems to have abandoned as he advanced in years. His flute, with some exercises and music for it, was found neglected in the Queen Anne Street studio.



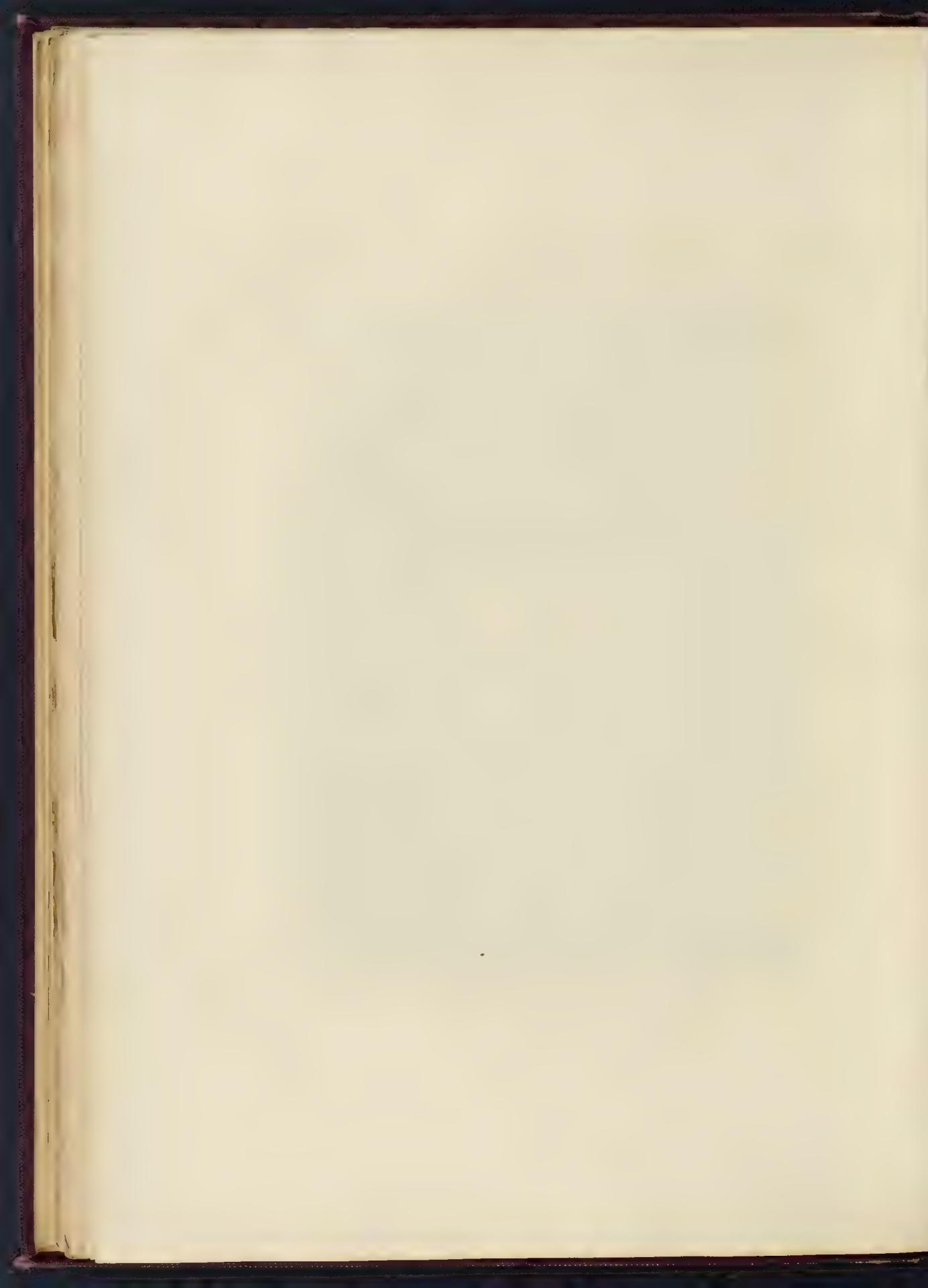
THE WRECK BUOY.

From the Oil Painting by J. M. W. TURNER, R.A.

(37 45)

In the Collection of  
MRS. GEORGE HOLT.





## HIS LAST LETTERS

to discover his unavowed haunts. Now and then he came up into the light, to a varnishing day or a council meeting, but for some years before his death it was difficult for anyone, even for such people as Harpur, his executor, to get speech of him at home. Hawkesworth Fawkes did all he could to keep the bond intact between his father's old friend and himself.\* He occasionally contrived to see him when he came to London, and every Christmas the unfailing hamper arrived in Queen Anne Street. The last two letters we have were addressed to Fawkes: here they are:—†

Dec. 27, 1850.

DEAR HAWKESWORTH,

Many thanks for the Pie it is excellent it did only come in time to drink the health of all friends at Farnley and wishing the compliments of the season and to Lady Barnes and family—Farnley like former times.

Old Time has made sad work with me since I saw you in town.

I always dreaded it with horror now I feel it acutely now whatever gout or nervousness it has fallen into my Pedestals and bid adieu to the Marrow Bone stage.

Your catalogue is excellent yet I could wish to see the Total number down in writing even at the End.

Fairfax's Sword Black Jug and the warrant I do not find, perhaps you are right upon second thoughts.

\* Mr. Fairfax Murray's collection includes an undated letter to some unknown correspondent, the terms of which are a little mysterious. Turner writes:—

DEAR SIR,

I cannot feel but anxious for the invitation of Mr. Fawkes in the place of his late father's, first because he has uniformly expressed himself in the favour of the arts and in the encouragement which Farnley Hall *proves* at least to me, but that any mark of estimation to the present Mr. Fawkes might induce him to give his thoughts likewise to the patronage of the Arts, in short, it would be a favour conferred on,

Yours most obliged,

J. M. W. TURNER.

The desired invitation cannot have been for himself, seeing the intimate terms on which he was with Hawkesworth Fawkes; it was possibly wanted for his correspondent.

† For the opportunity of printing these two letters I am indebted to the kindness of Mrs. Ayscough Fawkes.

## TURNER

Mr. Vernon's collection which he gave to the National Gallery are now moved to Marlborough House and the English masters likewise.

The Crystal Palace is proceeding slowly I think considering the time but I suppose the glass work is partially in store the vast conservatory all looks confusion worse confounded.

The commissioners are now busy in minor details of stowage and putting all sent before the glass conservatory is ready to be in bond.

Have the goodness to accept my thankful remembrance and all at Farnley.

And believe me,

Most truly yours,

F. H. FAWKES, Esq., Farnley Hall.

J. M. W. TURNER.

The last letter of all, written a month later, shows some little revival of his faculties and contains some notes of former days :—

DEAR HAWKESWORTH,

Many thanks for the brace of longtails and brace of Hares.

In regard to the Drawings—you say 19, I do not recollect how they were seen but you must be the best judge in what way you wish them to be rendered convenient to yourself, for you seem to wish to bring them with you to town.

The birds, I think, were pasted or fixed in Major Fawkes' Book of Ornithology, rather a large size, to illustrate his wishes.

A cuckoo was my first achievement in killing on Farnley Moor in earnest request of Major Fawkes to be painted for the book.

The Crystal Palace has assumed its wanted shape and size, it is situated close to the Barracks at Knightsbridge between the two roads to Kensington, and not far from the Serpentine. It looks very well in front because the Transept makes a centre like a Dome but sideways ribs of glass framework only, towering over the galleries like a giant.

Respects to all at Farnley.

Believe me, Dear Hawkesworth,

Yours truly,

January 31, 1851.

J. M. W. TURNER.

Here the erratic strain in Turner's mind crops up in the paragraphs about the 1851 Exhibition, which are lugged in by the neck and heels. This strain broke out in various ways during his last years; an instance, which would be comic but for its tragic root, was his

## THE COTTAGE AT CREMORNE

calling himself a Master in Chancery, when he went to be photographed by Mayall. This leads one to suspect that it was by himself, and not by the neighbours, that he was turned into a naval officer at Margate. There, and at Chelsea afterwards, he was frequently known as "Admiral Booth," a style reduced by the irreverent street-boy into "Puggy Booth."

Turner is believed to have paid his last visit to Margate in 1845. It was probably in that year that he took the little house at Cremorne in which he died. It was taken in the name of Sophia Caroline Booth, whose acquaintance he had originally made when she let lodgings at Margate. Various tales are told of their relations, some of them apparently inconsistent with the notion that she was an old friend at the time of the move to Chelsea. But all such assertions may be safely disregarded. One of them, the story of his asking her name and then saying that he, too, would be called Booth, may be true enough; but, if so, it belongs to the day of their first encounter, when he took the Margate lodging, and not to that of the hiring of the Chelsea cottage. Mrs. Booth's name first appears in his testamentary arrangements in a codicil to his will dated the 1st of February, 1849, by which she was to receive the same provision as Hannah Danby.

The late John Pye, the engraver, left certain memoranda of events connected with "Admiral Booth's" tenancy of the Cremorne cottage and death under its roof, which are of extraordinary interest. They fully confirm the assumption that Turner had lived at Chelsea for several years before his death. By these memoranda\* it appears that in January, 1852, Pye had an interview with the owner of the cottage, who told him that some four or five years

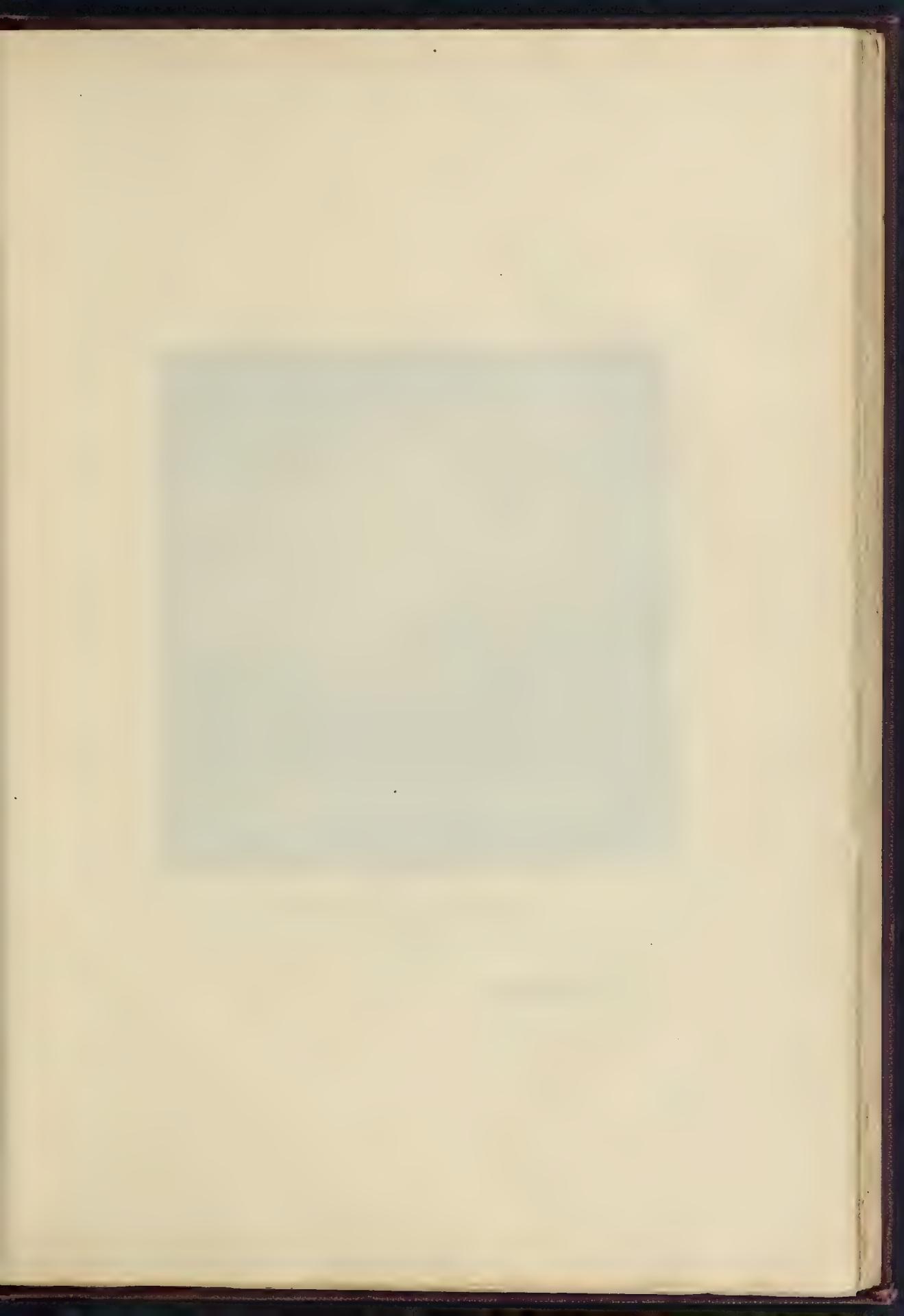
\* Pye's memoranda are here summarised partly from a copy made by the late Sir Frederic Burton, and found among his papers by myself, partly from information kindly supplied to me by Mr. J. L. Roget, through whose hands the whole of Pye's manuscripts have passed.

## TURNER

before, "a lady and gentleman who had seen it (the cottage), came to the wharf with the intention of renting it, that terms were agreed upon between the parties, but that the negotiation failed in consequence of the proprietor having required to know the names of the applicants, and to have references as to character, which they declined to give. That the gentleman afterwards called at the wharf alone and renewed his negotiations for taking the cottage, by proposing, in lieu of making known his name and giving references as to character, to pay in advance any amount of rent that might be deemed necessary to secure the proprietor against the chances of loss by accepting him as a tenant. To this proposition, influenced by the unproductiveness of the property, the proprietor assented, and hence the unknown gentleman and lady became installed in the quiet retreat of their choice."

The mystery was not penetrated by those whom I may call Turner's Queen Anne Street friends until the day before his death. His colleagues and the faithful Hannah had long known that he had some hidden retreat, but he had baffled all their attempts to find it.\* His final appearance in public is believed to have been his visit to the private view of the Academy in 1851. So far as is known, the last friends to have speech with him outside his own two households were Jones and Roberts. Thornbury says that as months elapsed, after the Academy private view in 1851, without anything being heard of Turner by his colleagues, Roberts wrote to Queen Anne Street, saying how greatly his brother R.A.'s regretted his absence from their meetings, and begging him "if he was ill and could not attend, to let him know, that he might come and see him, reposing the most perfect confidence in him,

\* In 1850 Turner dined with a large party at the house of David Roberts. He was the last to leave, and Roberts went out with him to hail a cab, thinking, perhaps, that now was the chance of finding out where he really lived. "When the cab drove up he assisted Turner to his seat, shut the door, and asked where he should tell cabby to take him; but Turner was not to be caught, and, with a knowing wink, replied, 'Tell him to drive to Oxford Street, and then I'll direct him where to go!'"—Ballantyne's "Life of David Roberts;" note on p. 239.



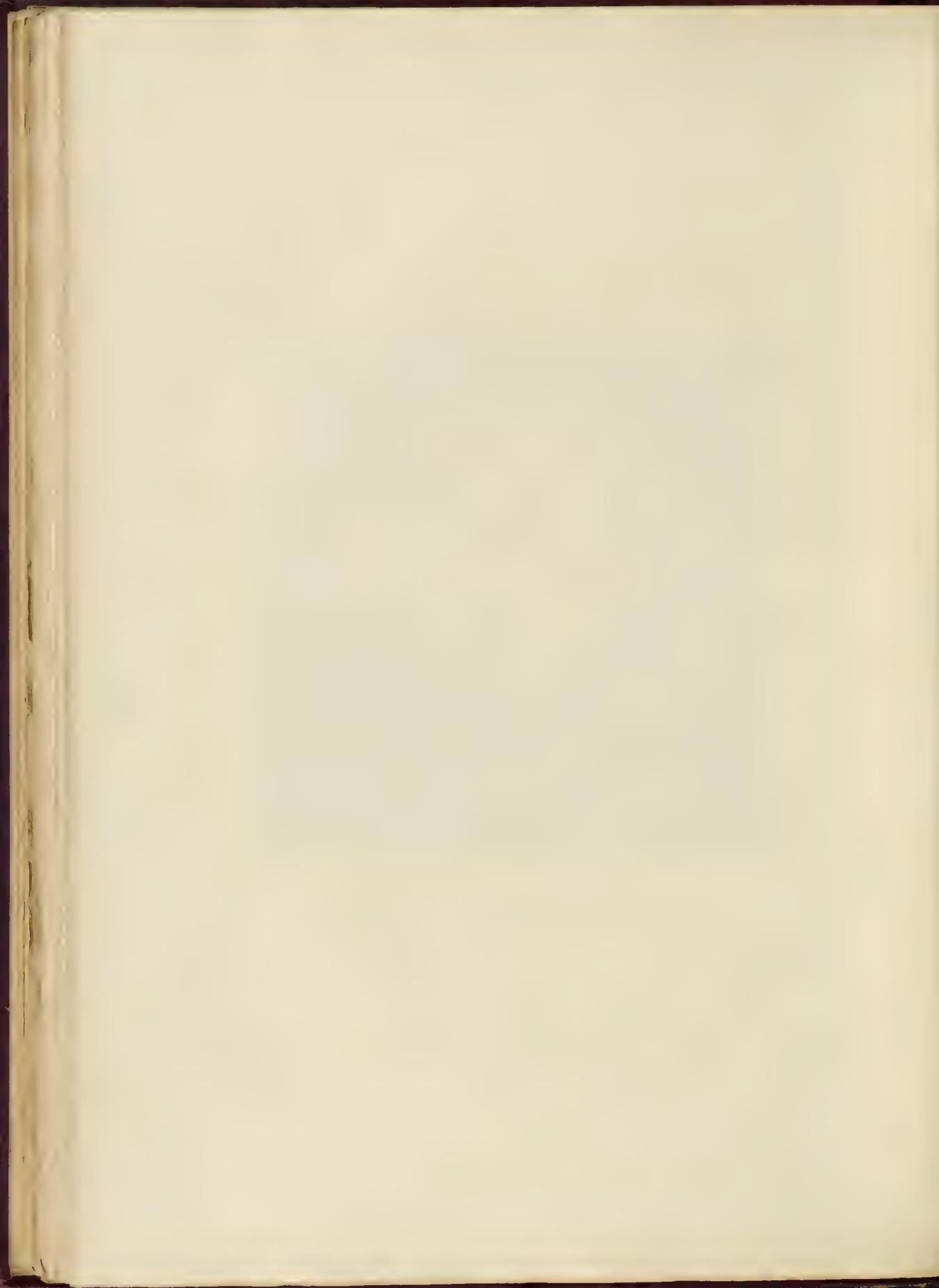
THE DELUGE.

From the Oil Painting by J. M. W. TURNER, R.A.

(20½ × 29)

In the Collection of  
H. DARELL BROWN, Esq.





## SOPHIA CAROLINE BOOTH

should it be his wish that the place of his residence should remain private." Turner did not answer at the time, but about a fortnight later came to Fitzroy Square, where Roberts had his studio, looking "sadly broken and ailing." He told Roberts not to ask where he was living, but promised to call upon him whenever he came to town. "I tried to cheer him up," continued Roberts, "but he laid his hand upon his heart and replied, 'No, no; there is something here which is all wrong.' As he stood by the table in my painting-room I could not help looking attentively at him, peering in his face, for the small eye was as brilliant as that of a child, and unlike the glazed and 'lack-lustre eye' of age. This was my last look."<sup>\*</sup> Roberts afterwards learnt that Turner called on Jones the same day.

That was near the end of October. Some two months later, when nothing had been heard of him for weeks, even by the inmates of 47, Queen Anne Street, Hannah Danby found a letter in an old coat, which gave a clue to his retreat. Taking a companion with her, she made her way to Chelsea, and discovered the truth by dint of questions in the little shops along the river-side. Returning to London, she told Harpur that Turner was living, or rather dying, as Admiral Booth, in a little house at Cremorne. Harpur lost no time in seeking out his friend, but the painter's last sands were running out when, at dusk, on the 18th of December, the lawyer found himself standing before the cottage.

Further results of Pye's 'legitimate curiosity' enable us to divine how Turner had lived during his last few years. In the Spring of 1852, some months after the painter's death, the engraver paid a second visit to Chelsea, and contrived to interview Mrs. Booth. He describes the pleasant impression made by the little house, with its flowers, and creepers, and bird singing in a cage. Mrs. Booth, he says, appeared to be about fifty. She was good-looking, dark, and kindly mannered,

\* Communicated by Roberts to Walter Thornbury; "Life, &c.," vol. ii., p. 273.

## TURNER

but obviously illiterate. Turner, she said, had called her "Old 'un" and she had called him "Dear." She had known him for more than twenty years, the last five of which had been spent in the Cremorne cottage. In her youth she had lived near the Custom House at Margate and he had become her lodger. His last four exhibited pictures\* had been painted at Cremorne, between January and April, 1850, in a small room with a very small window. Turner had spent much of his time in studying light and watching the effects of the sun. He used often to rise early, paint for a time, and then go back to bed. Some of his last work, she declared, was inspired by his dreams. One night he was disturbed, and called out excitedly. She brought him drawing materials, with which he made some notes afterwards used for a picture. She used to act as studio-boy, cleaning Turner's brushes, setting his palette, and so on. She herself, she confessed, had first excited the curiosity of the neighbourhood. She could not resist the temptation of whispering here and there that "Booth" was a great man in disguise, and that when he died he would be surely buried in St. Paul's.

Perhaps the only other person who shared Turner's secret was Dr. Price, of Margate, who had known the painter and his companion during the whole of their connection. In the last weeks of 1851, when his disorder had become insistent, Turner sent for Price, and asked him what hopes there were. "He was told that death was near. 'Go downstairs,' he said to the doctor, 'take a glass of sherry, and then look at me again.' The doctor did so, but the reply was the same.† Turner would not believe that the great change was so close at hand." He had once said that he would give all his money to be twenty again (as indeed would most people when they come to three-

\* These were "Mercury sent to admonish *Aeneas*," "*Aeneas* relating his story to Dido," "The Departure of the Fleet (of *Aeneas*)," and "The Visit to the Tomb." They all belong to the National Gallery.

† This incident, again, has been variously described. Thornbury's account, here followed, was, I believe, the first to be printed.

## LAST HOURS AND DEATH

score years and fifteen). On the day of his death Mrs. Booth wheeled him to the window, that he might look out for the last time on such a sun as a London winter has to show.

He died in her arms, his head upon her shoulder, on the 19th of December, 1851.

Now I must again quote John Pye. The memorandum which describes his first visit to Chelsea, made a few days after the painter's death, gives the report of a conversation with the landlord of the "King's Arms," Cremorne Wharf, and of inquiries afterwards made in Queen Anne Street, which enable us to fill in the details in our mental picture of Turner's good-bye to the world. "On asking him (the landlord)," says Pye, "the name of the occupants of the cottage in question he said 'Turner.' On my remarking that common rumour said it was Booth, and having asked him why he thought it was Turner, he said the occupants of the cottage had lived there four years, and that everybody had called them Booth—that some called the old gentleman Admiral Booth; but no matter what he was called, he was 'an odd sort of man!' 'But you have not told me why you now call him Turner.' 'Well! I'll tell you. One night not long ago my people told me that Booth was dead, and that his body was being removed in a hearse, there standing at the door. Soon afterwards the undertaker's men employed on the job came to my bar to have something to drink, and they talked while there to one another about the business they were engaged on—the shabbiness of the place they had come to—the narrowness of the staircase—it was so narrow that to get the coffin up it was impossible, and they had carried the body downstairs to the coffin. They talked of the coffin being made of lead and lined with satin, just as a coffin would be if made for a lord! That as soon as the men had left the bar he heard the hearse being driven away; that when it was gone the neighbours came to the bar and talked about what had

## TURNER

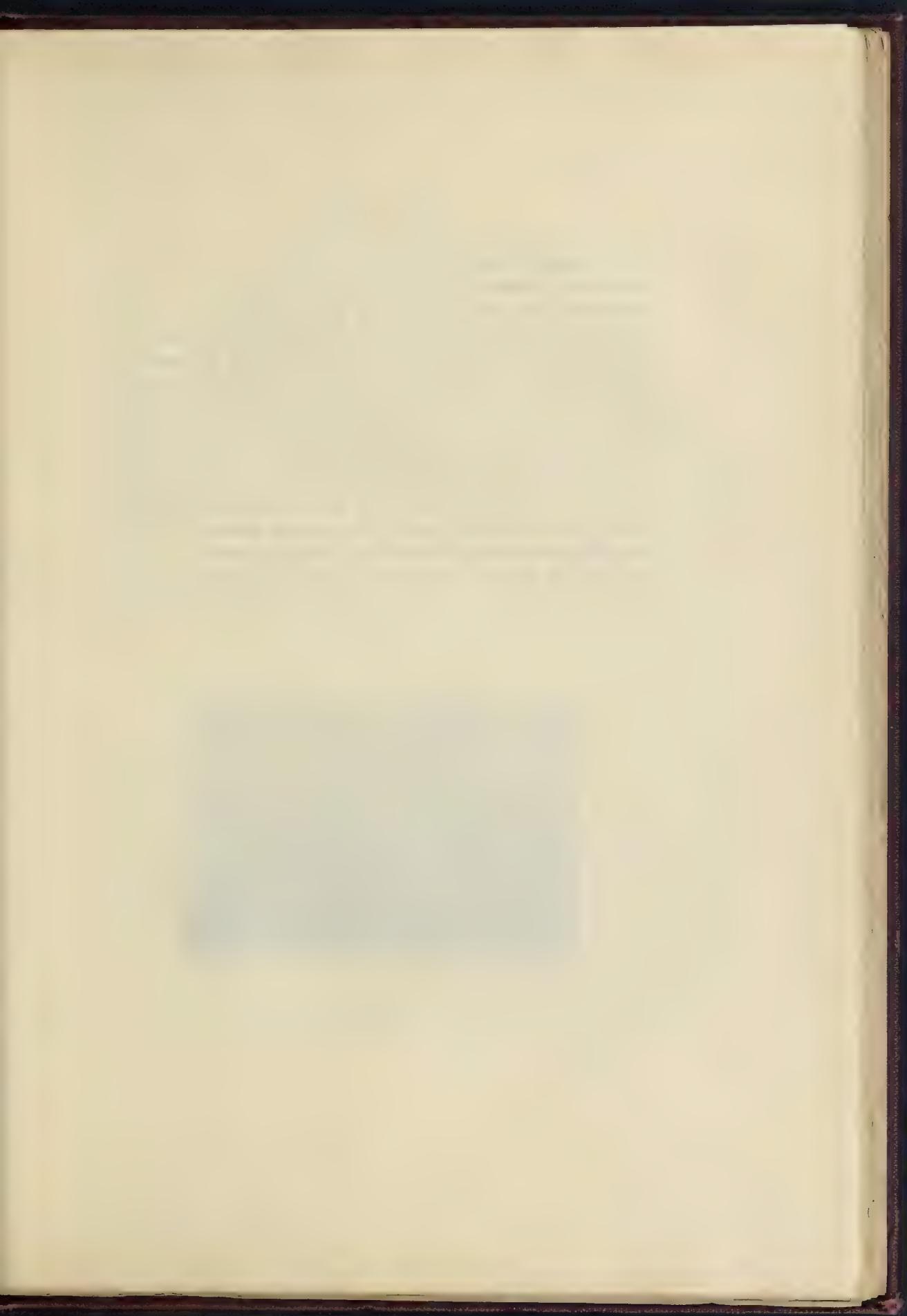
occurred, and said the hearse had gone to Queen Anne Street, and that Mr. Booth, as he was called, was Turner, the great painter.”

Pye's appetite was not yet satisfied. He went on to Queen Anne Street, where he was told that soon after the coffin was brought there, two gentlemen arrived, “with the authority of executors,” and were admitted to the house. They were told “that the body had arrived, and was now in the gallery—they proceeded to the gallery, one of them carrying a light, the rays of which radiated amidst the darkness of night and presented glimpses of those records of Turner's genius by which the walls were then adorned. On their approach to the coffin (the light being held over it) they, by the aid of the undertaker, who removed its lid, took their last melancholy view of all that remained of the great painter.”\*

Turner was buried in the crypt of St. Paul's on the 30th of December, 1851.

Litigation began immediately over his will. It was drawn up in such a way that opportunities for attack were not wanting. To anyone reading the will and the four codicils finally admitted to probate, with no desire except to get at the testator's meaning, that meaning, indeed, was clear enough in a general way. His chief object was to found an institution for decayed male artists; secondly, he wished to preserve his own works as a collection, and to perpetuate his fame; thirdly, he wished to provide for his mistresses and their children. Unfortunately the will was not so drawn as to leave all this beyond

\* A cast is said to have been taken of the features during the time the body lay in the gallery. In the catalogue of Pye's sale at Christie's, in May, 1874, lot 431a, is “a plaster cast of the face of J. M. W. Turner, probably taken after death.” I hear from Mr. Roget that the catalogue was made by Pye himself, so that, indefatigable as he was, he does not seem to have found conclusive evidence that it really was a *death mask*. On the other hand Trimmer junior, who visited the house in Queen Anne Street with his father after the funeral, saw a cast in a deal box in the studio which he evidently took for one taken after death. “Dear old Turner, there he lay, his eyes sunk, his lips fallen in. There was written on his calm face the marks of age and wreck, of dissolution and re-blending with the dust.” The cast sold at Christie's in 1874 is now, I believe, the property of Mr. William Ward, of Richmond.



EDINBURGH FROM THE CALTON HILL.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

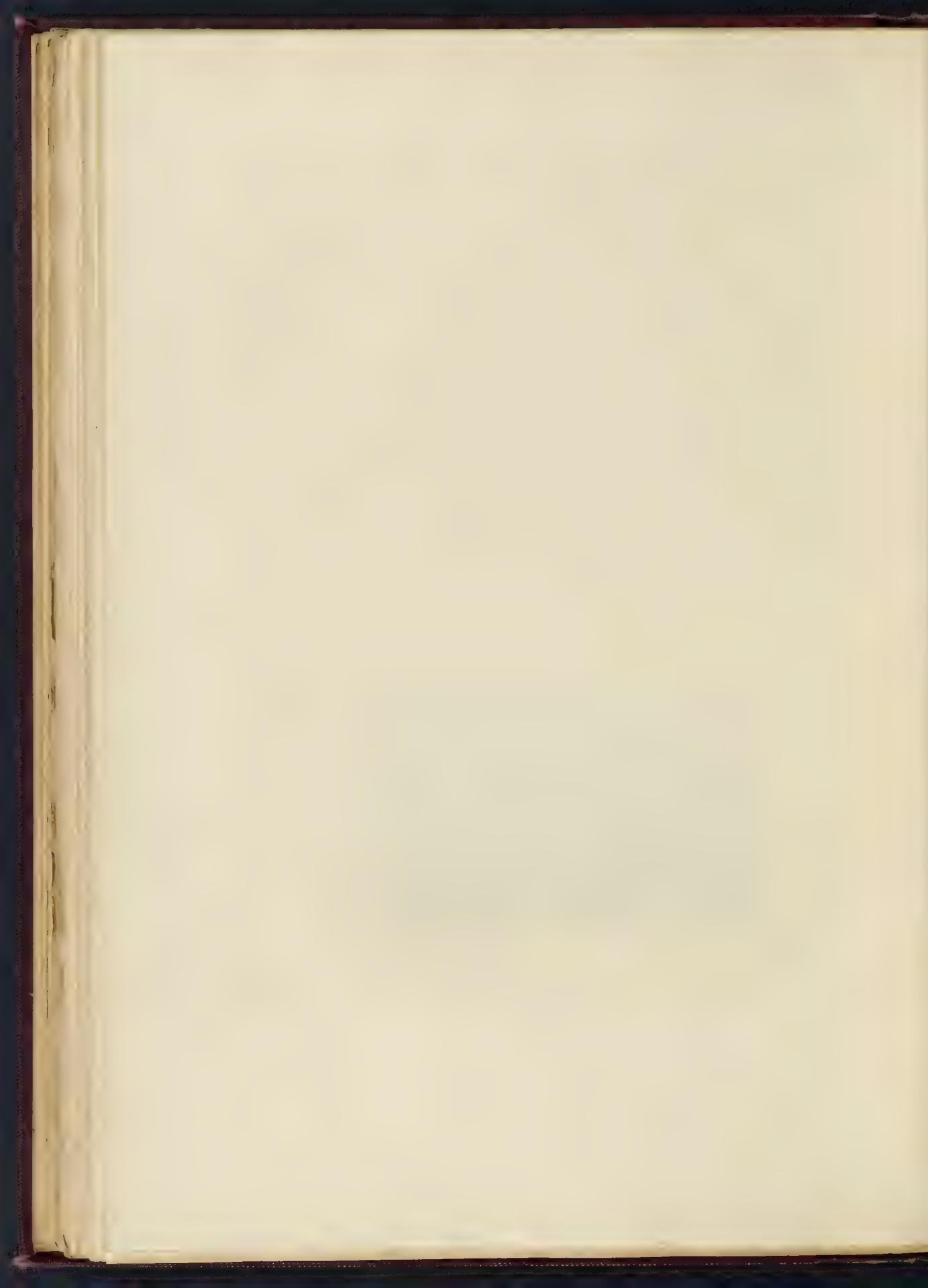
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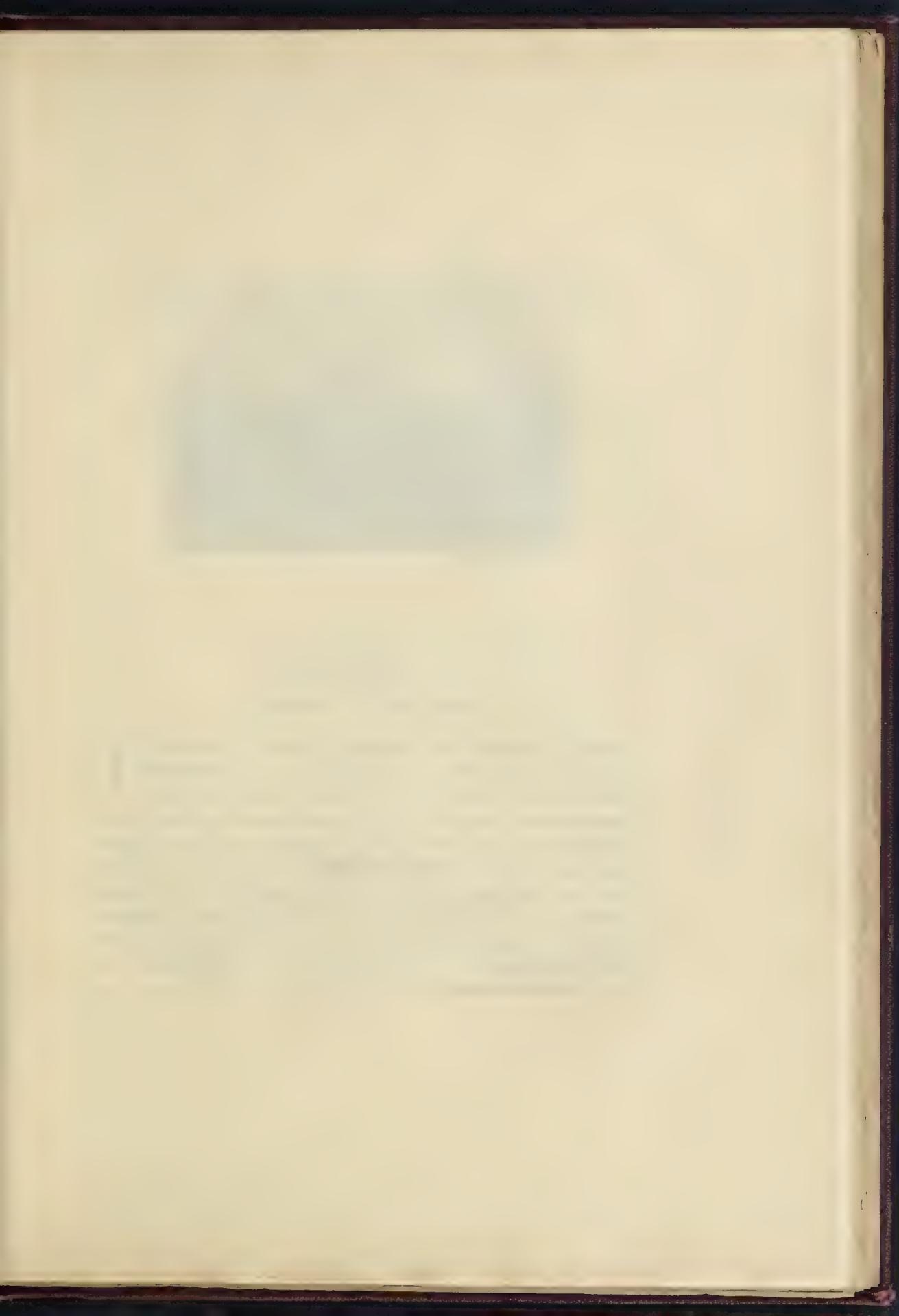
In the Collection of  
THOMAS BROCKLEBANK, Esq.

## HIS WILL

dispute, so that heirs-at-law and next of kin, people to whom, so far as we can tell, he never gave a thought, obtained a lever with which to upset his wishes. On the 19th of March, 1856, more than four years after his death, Vice-Chancellor Kindersley made an order which took the place of the will. By this order the National Gallery obtained all the works of art *by his own hand* that he had left; the Royal Academy received a sum of £20,000, free of legacy duty; the statue trustees received their thousand pounds; the heir-at-law the real estate; and Hannah Danby, Mrs. Booth, and the daughters, their provision; while the rest of the property, including all his plates, engravings, and copyrights, was divided among the next of kin. The scheme for relieving the wants of "decayed male artists, being lawful issue," was thrown overboard altogether—a last and crowning instance of those "Fallacies of Hope" around which his living thoughts had circled for nearly half a century.







MALMESBURY ABBEY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(111 : 162)

In the Collection of  
R. E. TATHAM, Esq.



## CHAPTER X.

### TURNER'S ACHIEVEMENT.

**I**N attempting to arrive at something like a just idea of Turner's achievement, and of the place he should occupy among the great artists of the world, we must look at his work from many standpoints besides that of quality. His most uncompromising champions will scarcely contend that he was one of those rare artists who may be judged from a single gem, who have packed into some perhaps modest creation so much elemental vision and so much simplicity of appropriate emotion; that their greatness may be asserted from it alone. He has given us no "Monna Lisa," no "Syndics," no "Georg Ghisze," no "Morning Walk." The small sitting lion made by Stevens for the railings of the British Museum contains more

## TURNER

witness to the profound instinct which marks the creator than any single production of Turner. Nothing of his can laugh at the critic's teeth, as can this strangely self-contained little quadruped.

We must, then, take serious account, not only of the bulk of his production, but also of the knowledge, industry, and imagination implied in each separate work, as well as of the proof it affords of his determination to be known, praised, and remembered. To such a consideration as this last, we should, of course, give little weight in the case of a man who had mistaken his vocation altogether. Haydon, for instance, only stands in our memories as a tragedy, for he had aspirations without the special gifts which ought to go with them.\* But when allied to power, even to power perversely used, ambition becomes the most useful of the virtues.

So far as we can tell, Turner was the most industrious of all artists. He was certainly the most prolific. That splendid abundance which commonly marked the painters of the seventeenth and eighteenth centuries was renewed in him. There are about twenty-one thousand pictures, drawings, and sketches by his hand still extant, or one for every day of his working life. The lists attached to this volume include about fifteen hundred pictures and water-colour drawings. If to these we add five hundred for those drawings in the National Gallery which are not here catalogued, we get a total of two thousand more or less finished works of art. Rubens is supposed to have left behind him about two thousand pictures, but that total includes hundreds of things he never touched, as well as a very large number on which most of the work was done by pupils or employés. Sir Joshua Reynolds painted about two thousand portraits and other things during the half century over which his career extended, but he, too,

\* "Every true artist should be actuated in his work by two great motives; first, an ambition to excel, and, secondly, a love for his art. Now Haydon appears to have enough of the first but little of the second quality." This is how Haydon struck his contemporary, Northcote.—"Conversations of James Northcote, R.A., with James Ward." Edited by Ernest Fletcher (London, 1901).

## HIS OUTPUT

made considerable use of assistance, and left us, moreover, scarcely anything but pictures. His drawings are few and unimportant. Rembrandt enriched the world with about four hundred pictures, some three hundred and fifty etchings, if we admit all those which used to be called his before the sceptical days of Sir Francis Seymour Haden, and a considerable number of drawings.\* Gainsborough left about a thousand pictures, to say nothing of his numerous and most exquisite drawings, while about seven hundred may be put down to Raeburn. Speaking broadly, neither Rembrandt, nor Gainsborough, nor Raeburn allowed anyone to share their labours. Such assistance as the two first made use of was very slight and incidental, and was confined to those perfunctory productions which shine only by their size.† Raeburn, like Turner, did all his work himself.

Turner, then, produced single-handed a larger number of works of art than any other painter. But astonishing as his output seems, it becomes still more amazing when the internal wealth of its separate units is considered. I have already drawn the reader's attention to the fact that his sketches are very seldom schemes for pictures in the strict sense of the word. They are nearly always notes or studies from nature, Turnerified, no doubt, but still, in the main, directed to the preservation for future use of some actually occurring combination of line or colour. From the purely artistic standpoint this may hint at a defect; it may help to prove that Turner's strongest impulse was

\* Dr. Hofstede de Groot is understood to have been employed for some years on a catalogue of Rembrandt's drawings, which will enable their total to be estimated with some accuracy before very long.

† Northcote says that Gainsborough and his nephew, Gainsborough Dupont, painted the robes of Queen Charlotte, in the great full-length portrait in Buckingham Palace, between supper one evening and breakfast next morning. They sat up all night and painted it by lamp-light (*loc. cit.*, p. 161). Here I cannot help referring (although it has nothing to do with my present subject) to Northcote's first-hand account, now first published, of how Sir Joshua came to sit to Gainsborough and why the portrait was never finished. It entirely confirms, so far as it goes, my own much contested view of the President's character (*ib.*, p. 159).

## TURNER

rather towards illustration than creation ; but from another point of view it adds to the miracle of his industry, for it means that his attention never flagged, that his observation never slept, that through the making of all those twenty thousand still existing sketches his brain was permanently alert to seize and note down the melodies played by the changing phenomena of nature. The born artist, the man in whom the artistic impulse dominates all others, creates easily, almost unconsciously, but no man observes without an effort. To observe is to absorb, and to take in is a less spontaneous employment for the human faculties than to give out. To spend fifty years in a single-minded study of Nature is always a great achievement, even when the field is narrowed to the eye that watches it, as in the case of the entomologist or the microbe hunter. To spend them like Turner, in a synthetical analysis of the whole face of nature, in a process implying a simultaneous grip on detail and a perception of how detail is controlled by mood, is a much rarer feat. It is impossible to look through the contents of even one of the National Gallery boxes without feeling oppressed, almost dismayed, by the witness they bear to a life-long watchfulness, to a passionate determination to get at the heart of Nature's secret, to find out how it is that she welds so many apparent incongruities into unity, and compels so many free and changing things to work together to an end.

The average man's mental energising is mostly vain, even to himself ; and in the portfolios of even considerable artists, nine things out of ten have little or no point, but represent that dull quiescence in which even a brilliant imagination passes most of its time. It is not so with Turner. Among those piles of bits of paper with something on them, from the merest scribble with a pencil up to some little masterpiece of colour, it would be difficult to find one without a definite and, for the most part, easily perceptible object. In the majority of his more rapid scribbles he seems to be groping after the

## HIS AIMS AS A SKETCHER

cause of rhythm in line. On page after page of his sketch books we find diagrams of the horizon, drawn at intervals of a few minutes, apparently, as coach or boat carried him along. At other times his interest will be given not to the pattern of things but to their constitution, and a book will be filled with sketches and notes which are directed to the registering of separate facts, rather than to any classification of the forms produced by their combination.

Again, we have many hundreds, even thousands, of colour memoranda, or rather memorabilia, for they are never mere notes of average things, but always record some valuable concurrence of tint and tone. In these, as in the pencil jottings, the motive is never to preserve ideas bubbling up from within, but always to fix some *acquisition*, to note the results of observation, and to begin immediately the process of assimilation. The more we examine these records of half a century, the more amazing does it seem that any man's attention should have been so continuously eager through so long a space of time. The collection is not in any way selected, unless, indeed, in the sense that the most important things have been selected out. It represents the day-to-day working of the painter's eye and hand during these voyages through the more picturesque parts of Europe, which were to his routine what the bee's excursion to the garden is to the bee.

I have said all this on the evidence of the sketches, because such things give deeper glimpses into a certain side of Turner's individuality than his more set performances. But what they tell us is more than confirmed by his pictures. A lively, untiring interest in every detail of Nature's face can alone account for the crowded circumstance, the multitudinous veracity, which is to be found in every oil picture he painted after he was thirty. Look, for instance, at the embayed coast in the "Bay of Baiæ," in the National Gallery; at the left bank of the Thames, in "Rain, Steam and Speed"; or at the

## TURNER

wonderful pine and temple-crowned slope of rock in the “Lake Avernus, the Fates, and the Golden Bough.” In all these he spreads skin after skin, I should say robe after robe, over the bare old earth. He feels, and makes us feel, the solidity beneath, on which he lays the successive vestures provided by the ages, with a delicacy and tenderness approached by no one else. Let your fancy cut a section through one of his painted hill-sides, and your mind’s eye will see the strata laid bare as they would be in a real trench dug with a spade. Your imagination will not be arrested at the surface of the canvas. It will be encouraged to follow those pines to their roots in the sandy *detritus*, those porticoes to their foundations on the live rock, those lakes and pools down to the beds they have been coaxing out for themselves ever since the earth’s crust shook into its present form.

There is a famous passage in “Modern Painters,” in which Ruskin crushes Gaspar Poussin with his eloquence with as little ruth as the Sabines crushed Tarpeia with their shields. It professes to be a description of what there is to be seen on the road from Rome to Albano, among the woods which clothe the slopes below La Riccia. It has been often quoted, but it reads so exactly like a glorified account, not of what Ruskin enjoyed as he slowly climbed to Albano, but of the garment that his mind’s eye watched Turner weaving for the scene, that I shall venture to quote it once more: “It had been wild weather when I left Rome, and all across the Campagna the clouds were sweeping in sulphurous blue, with a clap of thunder or two, and breaking gleams of sun along the Claudian aqueduct lighting up the infinity of its arches like the bridge of chaos. But as I climbed the long slope of the Alban Mount, the storm swept finally to the north, and the noble outline of the domes of Albano, and graceful darkness of its ilex grove, rose against thin streaks of alternate blue and amber; the upper sky gradually flushing through the last fragments of rain cloud in deep palpitating azure, half æther and half

## TURNER AND GASPAR POUSSIN

dew. The noonday sun came slanting through the rocky slopes of La Riccia and their masses of entangled and tall foliage; above, autumnal tints were mingled with the wet verdure of a thousand evergreens, were penetrated with it as with rain. I cannot call it colour, it was conflagration. Purple and crimson and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each, as it turned to reflect or transmit the sunbeam, first a torch and then an emerald. Far up into the recesses of the valley, the green vistas arched like the hollows of mighty waves of some crystalline sea, with the arbutus flowers darted along their flanks for foam, and silver flakes of orange spray, tossed into the air around them, breaking over the grey walls of rock into a thousand separate stars, fading and kindling alternately as the weak wind lifted and let them fall. Every blade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet lightning opens in a cloud at sunset; the motionless masses of dark rock—dark though flushed with scarlet lichen, casting their quiet shadows across its restless radiance, the fountain underneath them filling its marble hollow with blue mist and fitful sound; and, over all, the multitudinous bars of amber and rose, the sacred clouds that have no darkness and only exist to illumine, were seen in fathomless intervals between the solemn and orbéd repose of the stone pines, passing to lose themselves in the last white, blinding lustre of the measureless line where the Campagna melted into the blue of the sea.”\*

The description is overcharged even for the Alban slopes themselves.

\* “Modern Painters,” vol. i., p. 152 (ed. 1888). Since writing this chapter I have read the late W. J. Stillman’s essay, “John Ruskin,” in the volume called “The Old Rome and the New, and other Studies,” in which he quotes this passage and the description of the “Slave Ship” for almost exactly the same purposes as I do. At first I was tempted to seek new illustrations, but on consideration I thought it better to let what I had written stand.

## TURNER

"The sincerest writer says a word too much when he tries to round a period."\* Such phrases as "the curtains of God's tabernacle" and the "golden floor of heaven" suggest images beyond poor human experiences. But allowing for this, the whole passage is curiously faithful to some of Turner's richer pictures, and the suspicion insinuates itself that Ruskin selected his detail as much for the painter's sake as for Nature's. However that may be, there is no denying that the passage will stand either for an Italian hillside in the sunshine or for a Turner, and that if art were really to be measured in terms of nature, the question with which Ruskin brings his rhetoric to a pause—"Tell me, which is likest to this, Poussin or Turner?"—would not only have to be answered in the latter's favour, its implication too would have to be allowed, namely, that his art is the greater because it contains more truth than Gaspar's. Turner tells all he can, Poussin only what is required for his immediate artistic purpose. Turner is driven by his passionate interest in every detail of Nature's person, into overwhelming us with his knowledge and leaving us gasping in the sort of flood in which it comes down. As a matter of fact he was, of course, worth forty Gaspar's, but not because, had he painted *La Riccia*, his picture would have come nearer to Ruskin's description than the dull little canvas in the National Gallery.

I referred a few minutes ago to a little lion modelled by Alfred Stevens for the British Museum. It was made, in one of those sporadic outbreaks of playful taste which occur even in England, to give a touch of interest to the low outer railing which used to mark the limits of the old Montague House estate. The supposed necessity for a few extra feet of pavement led to the removal of this railing a few years ago, when the little iron sentries were tucked away into oblivion under the roof of the Museum. These small animals fulfilled their æsthetic purpose with a completeness not often reached in these days.

\* Nietzsche: "Uebermensch."

## HIS ABUNDANCE

Now supposing we went to the Zoo, and there, in the actual presence of the King of Brutes, built up as eloquent a description as we could compass of his bulk and power, of his litheness and baleful look in anger, of his shagginess and surprising agility ; and then demanded whether the beast modelled by Stevens or one of the elaborate guardians of the Nelson Column in Trafalgar Square were likest to our description ? The answer would have to be that Landseer's bronze gave vastly more of Nature's lion, but would anyone who can recognise art rank it with—not to say above—the modest *bibelot* of Stevens ?

Turner's strange and miscellaneous ambitions had something to do with the form actually taken by his art. Like most warm-hearted, shy, inarticulate and imperfectly educated people, he had a passion for fame, praise, precedence. He was not jealous, few men have been less so, but he wished consumedly to climb, and the only path he saw was over the heads in front of him. So he set himself to gain this path, painting imitations of what the owners of those heads had done, and putting into his own pasticcios an amount of knowledge far beyond theirs. It is extraordinary how, in such a busy life as his, he could find time to think of, let alone to learn, all these other artists—Titian, Rembrandt, Cuÿp, Nicolas and Gaspar Poussin, Wilson, Loutherbourg, Wilkie, "Old Crome," and many more. The faculty, no doubt, which enabled him to grasp nature with so enterprising and sensitive a hand, made it easy to note the characteristics of a fellow-painter. It was in many ways a baneful gift, but it was the corollary of his own particular way of looking at nature, and it fulfilled the task he set it when it turned all eyes in his direction very early in his career.

If no other landscape painter has equalled or approached Turner's abundance, so no one else has said so many things about external nature. He understood our world—this ball of Earth—as Shakespeare understood his fellow creatures. He was no more a geologist than Shakespeare was a biologist, but he had an instinctive comprehension of

## TURNER

the way things behaved under the stress of rain, wind, sunshine. His eye was keen for those details of Nature's physiognomy which do the work of man's features in bearing witness to the past ; he never missed their evidence to the changes through which things visible have crept into their existing shape, so that, in Ruskin's phrase, he could with one dusty roll of his brush tell more truth than lesser people with years of niggling. In such matters the gap between himself and his nearest rival is unbridgable. We might as well compare the speed of the electric current along the Atlantic cable with that of a tramp steamer over the Atlantic Ocean as compare any one else with him as an illustrator. In short, if Ruskin's theory of art be well founded, Turner must be accepted as the greatest of all artists. He spent his days in a more strenuous endeavour to grasp Nature, outside man, at once synthetically and analytically, than was ever made before, with the result that his legacy of natural description is without any sort of rival in its wealth of commentary, explanation, and illustration, of what a man may see between his cradle and his grave.

Why, then, is its artistic value still so much contested ? Why do so many of those whose souls are moved by beauty, whose emotions are really touched by a fine piece of Nankin, by a Caffieri mount, by a Pisano medallion, by a Dürer drawing, by a Rembrandt etching, by a picture of Titian, Velazquez, or Gainsborough—why are people of various races who really love, *and understand*, such things as these so often unmoved by Turner ? The fact seems to be undeniable. I know many men whose own creations prove them to be artists who do not care for this particular master, and I know many houses, both here and abroad, the contents of which bear witness to the taste and knowledge of their owners, whose doors are shut against Turner. Of no other artist who has made so great a figure in the world can this be said. Plenty of good painters, no doubt, have been deliberately neglected. Even now, when so many interests are

## CHINKS IN HIS ARMOUR

concerned in bringing all things with any sort of merit out into the light, some excellent artists are still languishing in those cold shades that lie beside the main stream of fashion. An Etty, for instance, full of splendid painting, may be acquired for a few pounds; so may a Wilson, or a Couture; and so, until the other day, might the work of so supreme an executant as Frans Hals. But in all these cases it is, or was, the multitude that lacked appreciation. The cultivated few understand that Etty was a considerable colourist, that he painted flesh better than anyone else, and that he was one of the sincerest artists that ever lived; that Wilson saw landscape nobly and founded a dignified and balanced art upon it; that Couture had a certain personality and could express it in paint; and that Hals was the great virtuoso, the Paganini, of the brush. Unfortunately for their appraisement in pounds, shillings, and pence, the first three of these men have left more pictures than are required to satisfy those who can really grasp their merits. It is quite certain, however, that with wider knowledge will come more diffused admiration for them all, as it has already in the case of Hals; whereas, with Turner, it happens too often that admiration turns into comparative indifference as art in general and his own work in particular become better understood.

For this there are two obvious, and, I think, reasonable causes. One has to do with the purpose to which a picture may—some would say must—be put, the other lies at the root of all the crafts, and relates to a quality that is likely to become more and more indispensable as we grow in love for art and comprehension of its nature.

In the first place, then, Turner was no decorator. He had no love for coherent beauty in his own surroundings; he was content to live among ugly things, shutting himself up in that strange Anglo-Saxon idealism in which mental images seem to do the work done by domestic art with some other races. It is probable that if we could trace the creative impulse down to its roots, we should find its basis in that

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necessity for spreading oneself over one's material surroundings, for impressing all neighbouring objects with some of one's own character, which is probably rooted in sex. Turner had this desire in a lop-sided form. He was essentially a castle builder rather than a decorator. His mental energy was mainly objective, and aimed at the creation of an external world into which his fancy could retreat, as it were, and forget those attachments to earth in which the Latin spirit rejoices. So far as we can tell, he never tried to beautify anything but a canvas, or even to preserve such beauty as the things about him already possessed. He set about nothing daintily. Like Darwin, he sought his end without considering amenity : Darwin tore the bindings from his books and tore up the books themselves into pocket pamphlets, reducing his library to a hideous ruin in his concentration on a final aim. Turner shewed the same spirit and behaved in the same fashion, but with less excuse. He glued his eye on the beauty he meant to explain and enhance, and cared nothing for incidental destruction. Darwin had a scientific objective, and might have replied to anyone who found fault with his proceedings, "What has beauty to do with me? I am digging down to foundations!" Whereas Turner's best excuse—"If I destroy beauty, I create it too!"—amounts to a plea of guilty. His biographers have told us of the squalor in which he lived, of the uncivilized proceedings in which he indulged when away on his prowls, of the discomfort of his *façons* as a sketcher. But the significance of it all has been too often missed. The man who will let his pictures rot upon his walls through pure neglect; who does not care how his drawing-paper behaves so long as it submits obediently to his torturing; who will roll up a bundle of lovely sketches and stuff them into his pocket like an old newspaper, to be thrust later into some studio drawer to take their chance of a future;\* such a man, however commanding his positive genius, is no

\* "In seven tin boxes in the lower room of the National Gallery, I found upwards of nineteen

## HIS INDIFFERENCE TO DECORATION

root-and-branch artist. For him the unity of art must be an unmeaning phrase. He may create noble works, but he will never succeed in giving them that intimate attachment to life as a whole which makes art the *panache* of the human animal. The decorative quality in a picture is the property which brings it into line and touch with more intimate and less ambitious things, which asserts its power to satisfy that instinct for self-adumbration, for modifying everything in obedience to one's own predilections, which is at the root of all æsthetic activity. A painter without it invites a somewhat sceptical analysis, and excites a suspicion that his work when dispassionately examined, will be found wanting in some of the distinctive characteristics of the most enduring creations of the artist.

Turner's indifference to decoration and all it connotes found a curious parallel in Ruskin. I ought not to call the parallel curious, however, for it was obviously the soil in which their mutual sympathy was rooted. They were both content to let a picture be a sort of hermit, neither providing it with any link to humbler forms of Art, nor lifting these latter to its higher level. Ruskin actually gloried in his freedom from the decorative instinct. In his preface to the 1883 edition of the second volume of "Modern Painters," he replies to a question often asked about him by the "æsthetic cliques" of London—"Why, in

thousand pieces of paper drawn upon by Turner in one way or another. Many on both sides : some with four, five, or six subjects on each side (the pencil point digging spiritedly through from the foregrounds of the front into the tender pieces of sky on the back) ; some in chalk, which the touch of the finger would sweep away ; others in ink, rotted into holes ; others (some splendid coloured drawings among them) long eaten away by damp and mildew, and falling into dust at the edges, in capes and bays of fragile decay ; others worm-eaten, some mouse-eaten, many torn half-way through ; numbers doubled (quadrupled, I should say) up into four, being Turner's favourite mode of packing for travelling ; nearly all rudely flattened out from the bundles in which Turner had finally rolled them up and squeezed them into his drawers in Queen Anne Street. Dust of thirty years' accumulation, black, dense and sooty, lay in the rents of the crushed and crumpled edges of these flattened bundles, looking like a jagged black frame, and producing altogether unexpected effects in brilliant portions of skies, whence an accidental or experimental finger-mark of the first bundle-unfolder had swept it away."—Ruskin : Preface to vol. v. of "Modern Painters."

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the pictures they (the cliques) have seen of my home, there is no attempt whatever to secure harmonies of colour, or form, in furniture. My answer is, that I am entirely independent for daily happiness upon the sensual qualities of form or colour ; that when I want them I take them either from the sky or the fields, not from my walls, which might be either whitewashed or painted like a harlequin's jacket, for aught I care ; but that the slightest incident which interrupts the harmony of *feeling* and association in a landscape, destroys it all to me, poisoning the entire faculty of contemplation. From my dining-room, I am happy in the view of the lower reach of Coniston Water, not because it is particularly beautiful, but because it is entirely pastoral and pure. Were a single point of chimney of the Barrow ironworks to show itself over the green ridge of the hill, I should never care to look at it again.”\*

It is amazing that any man could pen such a paragraph as this without exciting a suspicion in himself that his own faculties were incomplete, and that what he calls the sensual qualities of form and colour might have capacities for the conveyance, not only of sensual emotion, but of the highest ideas into which feeling enters, which he had not fathomed. Ruskin's statement really amounts to a confession that he was without the perceptions required to distinguish between essential incoherence and unity in the objects offered to his senses, which is neither more nor less than equivalent to saying that he was indifferent to Art, and was really interested only in one of its bye-products. No artist can read his books without realizing that he was without that capacity for receiving noble impressions, intellectual and even moral inspirations, through the senses, which is the artist's privilege. His whole teaching shows that he assumed that Art could only speak through association. From first to last he never lets fall the slightest hint that he is aware of the superb passion stirred in an

\* “Modern Painters,” vol. ii., p. xiii (ed. 1888).

## THE DECORATIVE INSTINCT

artistic soul by the miraculous unity of the Parthenon, by the colour of a great Titian, by the unsurpassed and perhaps unsurpassable adaptation of means to ends in the handling of a fine Velazquez, by the concentration of elemental power in a Beethoven symphony. All these speak through the senses, but the emotions they arouse are as much nobler than those excited by landscape beauty, as the mind of man is a nobler result of the Creator's will than the Matterhorn.

A defective instinct for decoration, an absence of the desire to establish congruity between his own surroundings, however humble, and the free art on which his higher thoughts are lavished, must surely be a drawback to any artist, and especially to a painter. Personally I do not believe it can co-exist with a full measure of the pictorial gift. Some element required for a complete use of the powers latent in paint will be wanting to the work of a man so limited. Now and then this disregard of decoration seizes upon a whole school, as it seized upon the English after the disappearance of the last of the great portrait painters of the eighteenth century. Between the death of Hoppner in 1810 and the rehabilitation of colour which followed on the pre-Raphaelite movement, English painting as a whole was non-decorative, and English painters as a class handed themselves over, bound hand and foot, to the tyranny of *bourgeois* ideals. The consequence was that in spite of their remarkable ability to paint they created a singularly dull body of pictures. The agreeable colour, the large harmony of design, the unity of conception, which spring naturally from a desire to adapt even the freest forms of art to previously existing data, were conspicuously absent from their work, so that before they could become decorators, even in the humblest sense, they had much to learn and still more to unlearn. Their chief defects, as a body, were an undeveloped sense of quantity in colour and a pervading inability to restrain an impertinent invention. Their pictures nearly always said too much, even from their own points of view, and said it

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in colour which never made for repose. It is impossible to set such pictures properly in a scheme of decoration. The only way to treat them is to hang them in crowds, elbowing each other, in the fashion of the Academy itself. Imagine a Leslie—to take one of the less violent offenders—arranged as if it were a decorative object, on a fine-toned wall, with a beautiful piece of furniture beneath it, some good bronzes in its neighbourhood, and the light falling upon it whence it should. Would any Leslie stand such treatment? Would it not be cruel to its harsh tones, its impoverished impasto, its total innocence of *enveloppe*?

All this might, or rather would, have been avoided, if the oneness of all art had been kept properly before the eyes of English painters. If from the time they began to learn to draw, they had been told that between the most familiar object of daily use and the highest manifestation of the creative spirit, there should be an unbroken kinship, like that between a Highland chief and the humblest of his clansmen, they would never have allowed picture-painting to degenerate into the separate thing, wrapped up in story telling, that it became in the first half of the nineteenth century. It would have remained what it was in the eighteenth, what it had been in Italy in the sixteenth, and, though in a less degree, in Holland in the seventeenth century, the highest expression of the instinct which drives man to the transformation of all his surroundings by the infusion into them of extracts from the best part of himself.

Here, however, I must guard myself against being supposed to see nothing decorative in Turner's pictures. No colourist can fail to be decorative in one sense. A picture that is fine in colour can always be used as a ruling chord. But in spite of this it will, if conceived by a man to whom the idea of decoration is not sympathetic, be so insistent on its own individuality in other ways, that as a whole it will never suggest or inspire decoration. Such a canvas as

## THE BAD CONSTITUTION OF HIS WORKS

the "Ulysses and Polyphemus" could, no doubt, be so arranged as to sum up and focus a scheme of decoration, although the want of quality in one of its details to which I have already drawn attention,\* would thereby be rendered more conspicuous than ever. But, on the whole, decoration was not in Turner's mind, was not germane to his way of thinking about art, was inconsistent with a habit of his which Ruskin counts to him for virtue, but which, if we read aright the teaching of all great art from the days of Phidias down to the end, let me say, of the eighteenth century, is really an artistic vice: I mean the habit of subordinating the welfare of the work of art itself to that of the idea with which the artist is big. An artist has no business with ideas which cannot be expressed without doing violence to the material in which he works. It cannot be insisted upon too often that a painter's imagination is only free within certain well-defined limits, and that if it choose to overstep those limits it must pay the penalty in the diminished charm and curtailed vitality of its productions.

If Turner had been more of a decorator he would not have allowed his ideas to bully his vehicle, he would not have sacrificed one part of a picture to another as, for instance, in the burnt-sienna foreground of the "Bay of Baiæ," and he would have been more solicitous than he showed himself over the physical constitution of his works, which brings me to the vice that, above all others, threatens danger to the permanence of his fame.

Rightly or wrongly, the world has decided that in all forms of art the "how" shall dominate the "what." The rigidity with which this rule is insisted upon is in exact proportion to the varying degrees of knowledge possessed by people at large of the different arts. In literature, in which every educated person is more or less trained from babyhood, the principle is so familiar that no one contests it.

\* See page 115.

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The word literature means, in fact, things well said, first, and before things worth the saying. Blue-books are full of truth, they say, but blue-books are no more literature than Bradshaw. If an ordinary cultivated person, say a leader writer on the *Times*, were to re-write the "Sentimental Journey," following Sterne exactly so far as its matter was concerned, but putting it all into his own language, would anyone—could anyone—read his version? Why is no man content with a translation who can plod through its original? Even the facility of his own language does not make up for what he loses in being deprived of the creator's technique. As in literature, so is it in the other arts. Those who have made themselves as sensitive to appeals to the eye as most educated people are to those addressed to the inner ear of the imagination, demand that the manner of a work of art shall at least be worthy of the matter. You may paint, they say, what you please, but you must begin by painting it well. You must let us see that the material you employ is the right one for your purpose, which you can only do by showing it sailing always on a level with your thought. You must, in fact, think of your picture first and curb your imagination to the pace it sets. You must paint only what can be painted well, sheering off, as you would from the plague, from any temptation to betray the shortcomings of your vehicle. The theory of art for art's sake has incurred plenty of obloquy in this country, but who attempts to put any other principle in action when literature is in question? No doubt we expect the great writer to write to some purpose, and we prefer a book which devotes a fine technique to the service of worthy or interesting ideas, to one which is technique and nothing else. But what do we do with one which is only worthy ideas? We ignore it altogether. We leave it in the same limbo as artists do pictures which are only ideas. The first requirement in the production of any work of art is that it shall be conceived and carried out in the light of its

## FORCES HIS MATERIAL

own special conditions, and that its creator shall be a tender and sympathetic master of his own chosen medium.

I fear that in many cases this cannot be said of Turner. The finest of his water-colour drawings declare a gallant pleasure in watching the material and getting it to show itself at its best, but only in exceptional cases do we come upon similar indications in his oil pictures. Here, almost invariably, we find his eyes fixed upon the vision in his mind, and his will concentrated upon the setting down of some ghost of that vision on the canvas, no matter what the cost. So far does he sometimes carry his disregard of possibilities, that he will introduce details which can only be rendered at all through giving up the very qualities which alone suggested their introduction. In the foreground of the "Walhalla" picture, for instance, he has set one of those small fountains in which a vigorous jet of water is depressed into a little dome of iridescent light by a metal cap. The movement, the changing hues, the brilliant transparency of such an object would, of course, be of the greatest value in giving life to a busy foreground, if they could be reproduced. But when it comes to being satisfied with a motionless diagram in opaque white lead, it is a very different affair.

Such examples of bad artistic judgment might be multiplied *ad infinitum* from his oil pictures; and even the water-colour drawings, especially those in body colour, are by no means free from similar defects. Turner's perverse treatment of the human figure springs from the same original cause. Just as he is satisfied with a symbol for some unpaintable thing, like the fountain in the "Walhalla," and trusts the imagination of his public to fill in the gaps in his execution, so is he too often content to people his landscapes with mere symbols of men and women. It is often said that his figures are sufficient for their purpose, a way of putting the matter which merely shifts the point to be discussed. No doubt they are sufficient

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for Turner's purpose, but then it is the fitness of his purpose that I am contesting. It should have covered wider possibilities, and should have reckoned with the fact that the human eye, when it finds itself before a work of art, will not be satisfied to look through a peephole, with a fixed relation to the object, as we have to do in the Wiertz Museum. It will peruse a canvas all over, so that if such a well-known object as the human figure be there drawn with grotesque incorrectness, it will cause an amount of irritation which will largely discount the pleasure receivable from the work as a whole. It is one thing to establish proper subordination in a picture by varying degrees of finish and accent, and quite another to do it by varying degrees of veracity. We don't want the figures in a landscape to attract attention, as they would do if they were made out like the figures in a Dutch interior, but there is a vast difference between positive falsehood and the most boldly summarized truth. Turner might have been as vague as he pleased if he had only been true so far as he went. Look at Monticelli, who in many ways has more in common with him than anyone else. He employs figures in his colour dreams much as Turner did in his Venices, and in such things as the "Phryne going to the Bath as Venus." They are as vague, formless, and indefinite as the Englishman's, but they are right so far as they go. They might be real people seen through a golden haze, and though spectators of a literal turn of mind may ask for more, they will not, as they do so often before a Turner, revolt against the instalments given. Turner could at one time of his life\* draw the figure with surprising freedom and veracity, so that the introduction of such libels on humanity as disenchant us with the "Phryne" was due to no want of power. It was the result of his thinking too exclusively of his

\* The pocket-book in the National Gallery, to which I have already referred (p. 29) as containing some fine studies from life, dates, apparently, from about 1800—1802.

## THE CHARM OF HANDLING

ultimate intention, and too little of the inner constitution of the work in which that intention was to be embodied.

Many of those who have really studied art, and practically all those who "know what they like," take for granted that what they call "technique" is a matter outside the emotional or intellectual message of a picture. They think it corresponds to grammar in a writer, or to obeying the rules in a whist-player, and that the expression of a master's genius is complete without it. Not only many philosophers, but even a few great artists, have made this division between the intrinsic constitution of a work of art and its intention. In all the lay theorizing about art which has filled the last two centuries, where will you find an explanation of the fact—which is, I think, undeniable—that if Chardin had painted thinly, with a poor tortured impasto,\* instead of with that peculiarly fat, crumby touch of which he alone had the secret, his fascinating cooks, and slabs of cheese, and sewing-girls, and loaves of bread, would have been forgotten long ago? The simple grace, the unconscious sincerity with which his people go about their business, would have failed to give them the immortality secured by the delicious fashion in which the paint leaves Chardin's brush! Chardin was a good colourist, and his design is always agreeable, although its mechanism is sometimes too obvious; but the real basis of his growing fame is the inscrutable, some would say unreasonable, charm of his manipulation.

And why, after all, should this be thought unreasonable? Many poets and many writers of prose are famous on exactly the same principle. We forgive, or rather we do not think about, the slightness of their ideas or the modesty of their ambitions in view

\* He did do so in the early part of his career, and the pictures of that period are consequently less delightful. There is one in the Hunterian Museum, at Glasgow; one or two are in the La Caze collection in the Louvre; Mr. Pierce O'Mahony, of Grange Con, Kildare, has one which represents the transition from this early style to the finer work of his later years.

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of the perfect way in which they say what they have to say. Why should we be ashamed of applying the same standard to a painter? If the fitness of the syllables in a single song of Herrick's will give immortality, why not the fitness of the brush smears on a canvas? It is of no use to say that our emotions are touched not by the words, but by the thoughts, for you have only to turn over a few pages of Herrick, or Burns, or to compare one song of Shakespeare's with another, to see that success lies not in the thought but in the perfection of its lyrical expression. It is the same with the formative arts, and those to whom such arts have a full appeal require the artist to express himself in his material, just as the cultivated man or woman requires the same thing from a poet.

Tolstoy defines, or rather describes, art as "a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them."<sup>\*</sup> And he explains his definition, or rather prepares the ground for it, by giving the instance of a boy who, having experienced fear on encountering a wolf, "relates that encounter; and in order to evoke in others the feeling he has experienced, describes himself, his condition before the encounter, the surroundings, the wood, his own light-heartedness, and then the wolf's appearance, its movements, the distance between himself and the wolf, etc." And then he goes on to say, "All this, if only the boy when telling the story, again experiences the feelings he had lived through and infects the hearers, and compels them to feel what the narrator had experienced, is art."<sup>†</sup> If we accept Tolstoy's explanation as properly inclusive and exclusive, we shall have to abandon the idea that all art is one, and with that the belief that it can be defined at all. For it is evident that neither

\* "What is Art?" by Leo Tolstoy (London, 1898), p. 50

† *Ibid.*, p. 49.

## UNITY OF ART.

his definition nor his anecdote begins to account for the art of architecture, or the art of designing a candlestick, or even—if you weigh his words properly—for the art of composing a minuet. He has, in fact, left out an essential proviso. The boy may tell his story baldly, drily, but veraciously, as if he were in the witness-box, bringing out the bare facts and leaving them to affect his hearers by their own intrinsic and indestructible power to excite terror. In that case his narrative will not be art. But let us suppose that he knew no language understood by those to whom he wished to tell his story. He would then be reduced to such natural contrivances, to such original and pre-conventional methods for the conveyance of feeling from one human being to another, as his instinct, imagination, or experience could suggest. If he were a clever boy, with high passions and an active fancy, he would have little difficulty in infecting his audience with his own emotions, *and he would have done it by art*. The expressive power of language has, of course, two ingredients, the conventional, and the intrinsic and eternal. The former may move us without the help of the latter, but only when the facts dealt with are so poignant in themselves that any sort of telling will suffice. To make a story artistic the intrinsic ingredient must be added, and the story teller must be making conscious and successful use of it before he can be called an artist.\*

A definition of art which will really work, which will embrace all manifestations of art and exclude everything else, is only to be arrived at by searching for an element common to all works of art,

\* It is strange that Tolstoy did not see this missing link in his definition, for his attack on Wagner's "Siegfried" in a later chapter of the same volume, depends on the assertion of a corresponding limitation in the *art of music*. As a true art, music affects us by the employment of the intrinsic powers of sound, but it may be plausibly argued that much of Wagner's music is based not on such intrinsic powers, but on association, and affects us in the same way as a cheering crowd, or the distant sound of a woman screaming in the night. This Tolstoy perceives, but he fails to apply the same idea to story telling and picture painting.

## TURNER

however far removed from each other they may be in dignity, complexity, and so on. That common element is found in the fact that everything perceptible by our senses has an intrinsic power of conveying emotion to us which is quite distinct from the associative or dictionary power of language, or the associative power exercised by the representation, let us say of a fire, or an iceberg, or a battle. The assumption which lies behind Tolstoy's definition, and Ruskin's theory of art, and the æsthetic systems of most of the philosophers, is that the only pleasure we can receive from the material in which a work of art is embodied, is admiration for the skill displayed. Now every man who is capable of understanding a picture,\* of fully assimilating a painter's emotion, knows that such an assumption is unfounded, and that the pleasure given by colour, design, handling, even by the texture and substance of the paint, is not a whit less significant than that received from the lyrical gift of the poet, while it is even more poignant.

To give a concrete instance, Tolstoy would assume that the emotion felt before what is to me the most moving picture ever painted, I mean Titian's "Entombment," is caused by the skilful use of association, by the painter's appeal to what we know, or, at least, have been told, of death in general and its sequel, and of that death in particular. That appeal, no doubt, he makes, but so have scores of other artists since, and made it with much greater thoroughness from the dramatic and associative points of view. And yet their pictures have failed to move us, and so have been thrown away and forgotten. The Titian has had a happier fate, and now takes rank as one of the priceless treasures of

\* This phrase as it stands seems to require explanation if not apology. I mean by it one who can look with a fusing eye at the works of, say, Michelangelo, and Jan Steen, and William Hogarth, and see that, as *works of art*, there is no essential difference between them. It is impossible to fully comprehend any real artist without having a warm admiration for all the others. When anyone declares that he can see nothing in the Dutch, or the French, or the English school, we may be sure he also misses what is essential in the schools of Greece and Italy.

## CONCLUSION

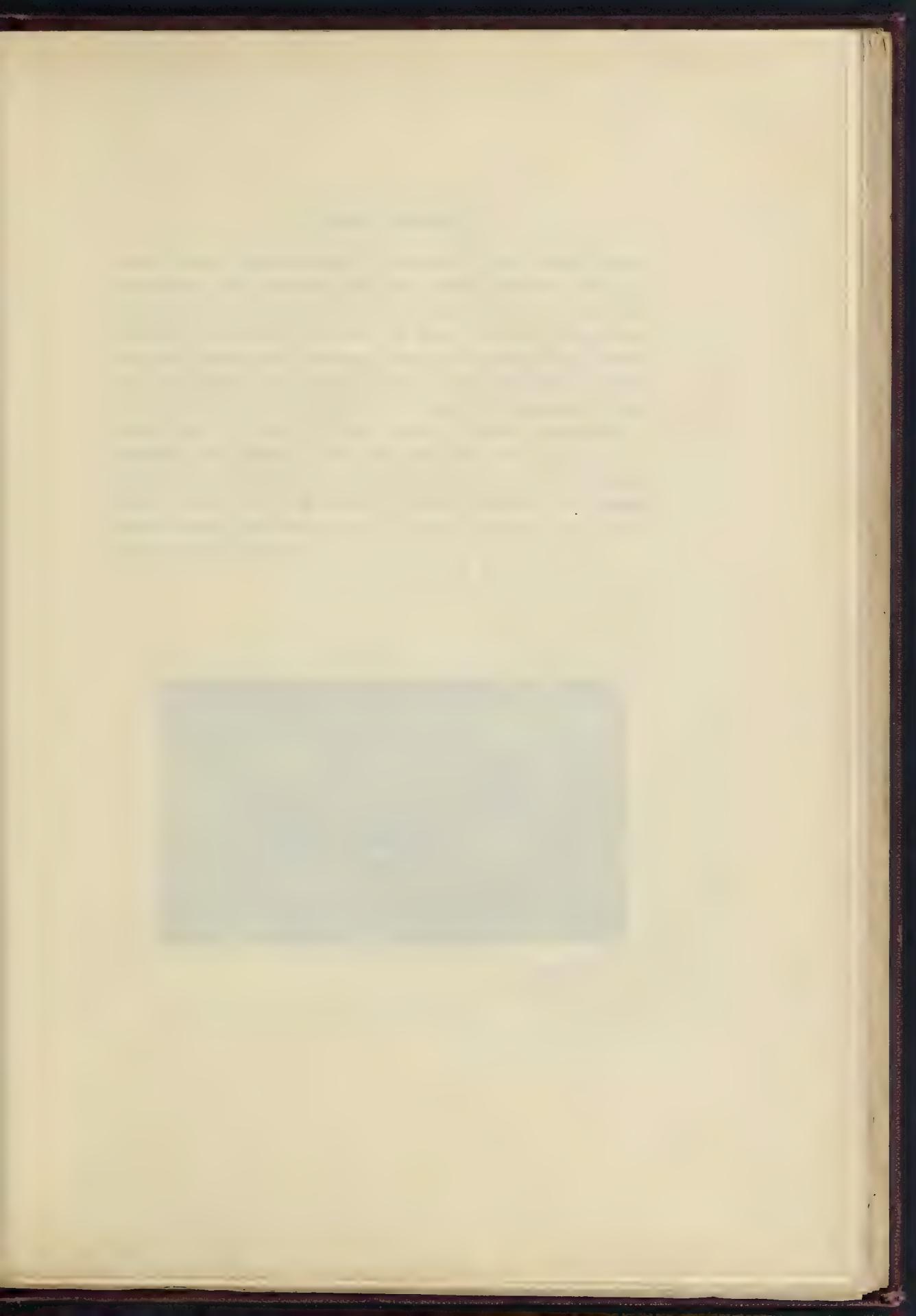
the world, because its technical qualities, its colour, the distribution of its masses, its linear design, the rhythm of its falling draperies, its tone, the texture and surface of its paste, are all energetic in support of the main idea, are all employing the powers intrinsic in themselves to excite the same passions as the familiar history of the death and burial of Christ.

In the case of Turner, we cannot satisfy our æsthetic appetites as we do before the Titian. The more intimately we look into the texture and constitution of his pictures the less significant, the less stimulating in themselves, do they grow, and the more imperative does the necessity become to look through them to something beyond and comparatively external. Turner, in short, does not create, he adumbrates; he does not present original and concrete ideas of his own, he reproduces and illustrates existing things, playing with them, indeed, and enhancing them, so far as imitation can enhance the thing imitated, arranging them anew, for the most part with extraordinary sympathy and vigour, but seldom depending on the power innate in the language he is using to carry his own emotions into the souls of his fellow creatures. But this last sentence is ambiguous. As it stands it might be taken to suggest that he had the right emotion, but deliberately curbed its expression. That is not my meaning. What I mean is that he was weakly endowed with that emotion, and that it was kept down and hidden away by the overpowering strength of the passion he shared with his great exponent, a passion for the external beauty of inanimate things. He was content to perceive and be moved by that beauty. He felt no consuming demand to know its cause and use the knowledge for the delving of new and self-existing forms of beauty out of the microcosm within himself. He watched phenomena and learnt them, classed them and recombined them, with all kinds of personal modifications, exaggerations, and enhancements, but he was not inquisitive into the *why* they produced

## TURNER

the effects of beauty, sublimity, repose, or horror, which they did. He had beauty's phases at his finger's ends, but not its causes. He could show you *how* trees, mountains, rivers, mists, even dews and frosts, adorned the earth, but the instinctive grip of the uncompromising artist on the *why*, and the consequence of such a grip, the power to create beauty without the help of immediate imitation, he only possessed in a limited degree.

All this argument brings me round to what I said at starting, that Turner was a mediator rather than a maker, that his instinct was towards explanation, illustration, and insistence rather than towards creation, that his pictures exist for what they tell us rather than for what they are, and, consequently, that his achievement must be measured, more than that of any other famous painter, by collation with free and pre-existing beauty. He was no *virtuoso*. He never hung upon the charms of his instrument, coaxing it to make the most of its essential and distinctive gifts and persuade the stander-by that no rival medium could pour passion so richly from one human vessel to another. The sympathetic caress of a Giardini, the despotic lunge and finger-sweep, alive with nerve and will, of a Stevens or a Gilbert, the balanced drag of a Metsu, or a Chardin, building up in ecstasy things which offered in their own substance the seeds of their own immortality, had no parallel in him. He kicked at the limitations of his medium, and employed a more willing ingenuity in pushing on beyond it than in showing its native felicity. And to this, it must finally be said, he owes the unprecedented worship he now enjoys. The multitude will never again understand the arts. The probability is that as the generations pass and man creeps farther and farther away from his primitive condition, his comprehension of Nature's language, of those multitudinous signals by which the good of things was made known to his young and eager sense, will slowly die away, until, at the last, a capricious criticism will be substituted for the old



THE STORM.

From the Oil Painting by J. M. W. TURNER, R.A.

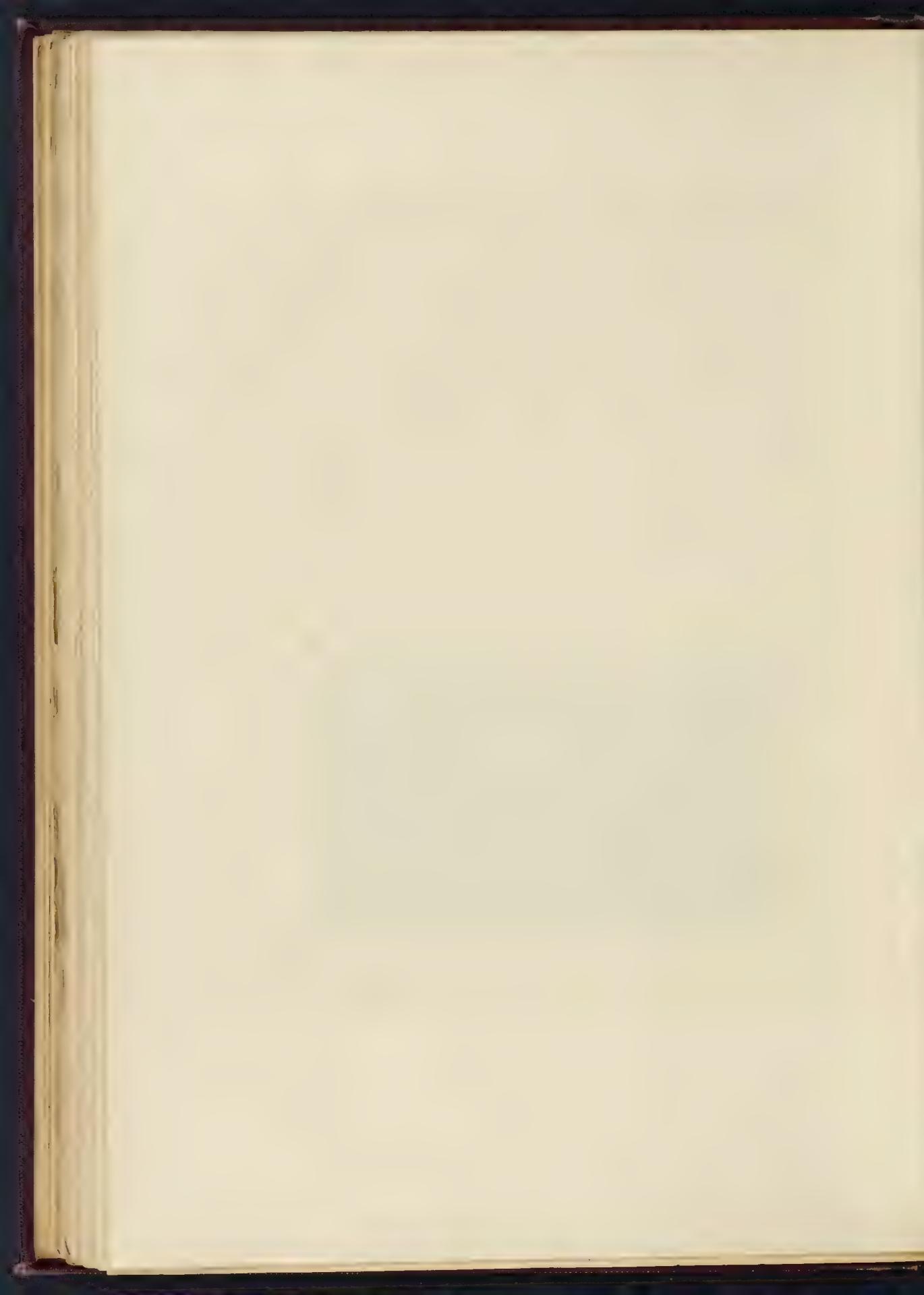
(12½ x 21)

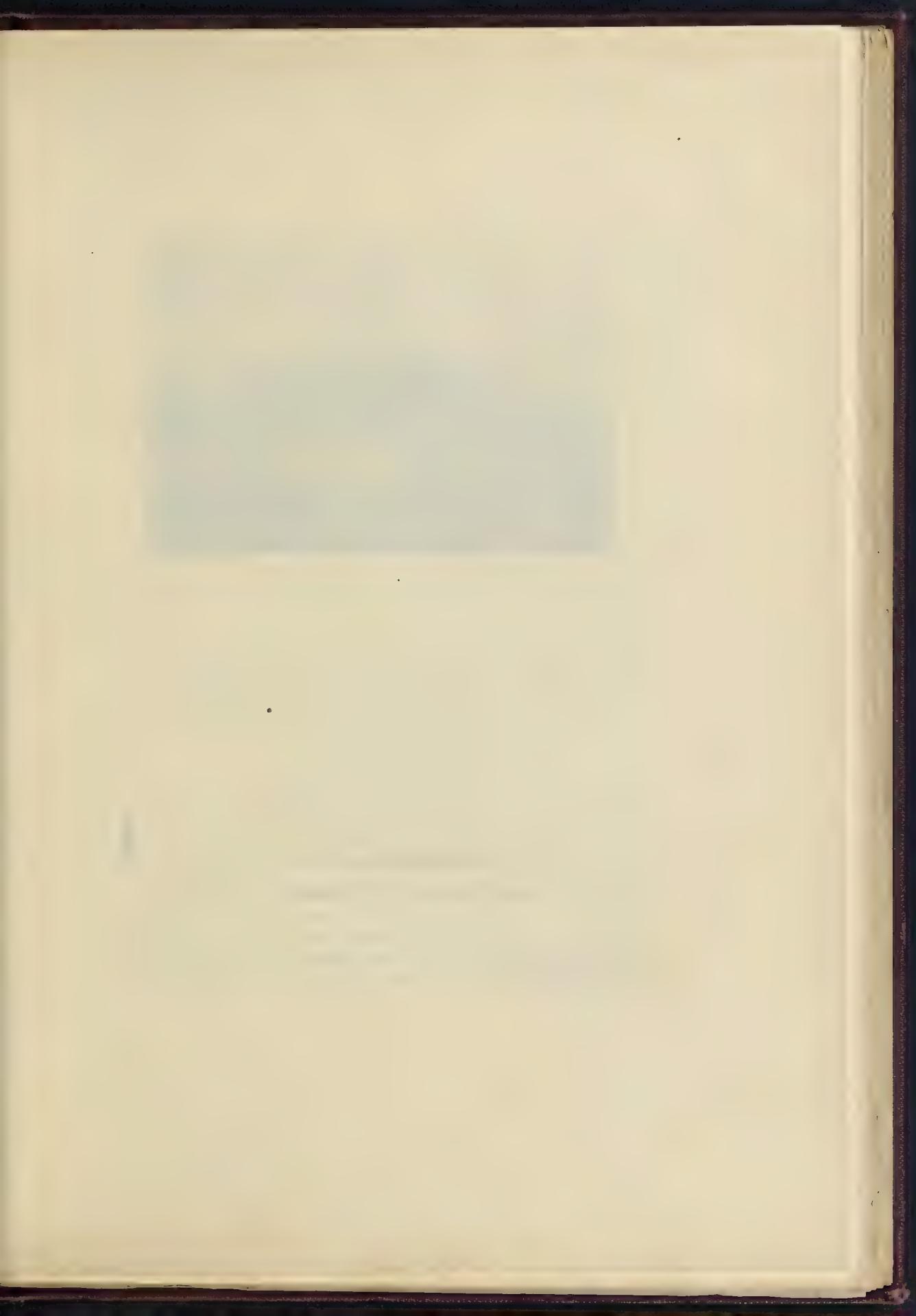
In the Collection of  
S. G. HOLLAND, Esq.

## CONCLUSION

instincts, and a long succession of reactions for the logical development of the great and simple ages of the world. Meanwhile the contest goes on between those who see beauty but not its cause, and those who see both the one and the other. For the former, art is imitation, reproduction, illustration, selection, everything which involves the supremacy of the object and the humble obedience—which is by no means the same thing as the deliberate self-suppression—of the artist; for the latter, it is the creation of beauty by welding its elements—line, colour, sound: whatever sense can grasp—into an organic whole, justifying its own existence by its share in the balanced order which controls all vitality. On the result of the struggle between these two conflicting ideas, depends the final verdict on the achievement of Turner.







DUNSTANBOROUGH CASTLE.

From the Oil Painting by J. M. W. TURNER, R.A.

(18½ x 26)

In the Collection of  
E. F. MILLIKEN, Esq.



## LIST OF THE WORKS OF J. M. W. TURNER, R.A.

### INTRODUCTORY NOTE.

IN the following tables an attempt is made, it is believed for the first time, to give an exhaustive list of Turner's works, both in oil and water-colour. The attempt, of course, is far from final. A really complete catalogue is only to be arrived at after many partial successes have paved the way. Such as it is, however, it will have its use, and as it represents much labour on the part of its compiler, it will save much labour to others. For its compilation I have to express my warmest thanks to Mr. Edward Dillon, whose knowledge, industry,

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and acumen have been lavished upon it. My own share has been mainly confined to acting as a second opinion in cases of doubtful authenticity and uncertain date, and to controlling the general form.

The major part of Turner's work in oil was exhibited at the Royal Academy, most of his more elaborate water-colour drawings were made for the engraver; thus a rough outline of a catalogue is afforded. The drawings and sketches, nearly nineteen thousand in all, which were acquired by the National Gallery under the provisions of Turner's will, are not included in this list. Their admission would have swelled its bulk unreasonably, and a catalogue of the more important among them is on sale at the National Gallery.

The information here given has been derived from the following sources :—

1. Personal inspection of a very large number of the pictures and drawings described.
2. The engraved work of Turner.
3. The catalogues of the National Gallery and other public collections; the catalogues of the Winter Exhibitions at Burlington House; of the Ruskin loan exhibitions at the Fine Art Society; of that held at the Guildhall in 1899, and of numerous loan exhibitions elsewhere.
4. The sales at Christie's as recorded in Redford's work, supplemented for dates later than 1886 by information kindly supplied by the firm, and by a series of annotated catalogues placed at the compiler's disposal by Mr. W. G. Rawlinson.
5. The publications of previous writers, especially Bell's "Exhibited Works of J. M. W. Turner, R.A.," Rawlinson's "Notes to the *Liber Studiorum*," the Appendices to Thornbury's "Turner" (used with very needful discretion), and the notes and criticisms of Ruskin.

Lastly, much valuable information has been received from the curators of public galleries in the United Kingdom and America; while thanks are due to those private owners of works by Turner who have

## LIST OF OIL PICTURES

opened their houses, and to those devoted students of the master who have been generous with their memories and note-books, especially to the Rev. W. Kingsley, to Mr. Roget, to the Rev. Stopford A. Brooke, to Mr. Irvine Smith, to Mrs. Ayscough Fawkes, and above all to Mr. W. G. Rawlinson, whose knowledge of everything connected with Turner has been placed most generously at the service both of Mr. Dillon and myself.

W. A.

### PART I.—OIL PICTURES.

\* \* \* The sizes given are in inches, the height preceding the width.

On Canvas except when specially mentioned.

C&r. means sold at Christie's sale-rooms.

R.A. Exhibited at the Royal Academy, London.

G.H. Exhibited at the Guildhall, London.

M. 1857. Exhibited at Manchester in 1857.

V. and A. Mus. Victoria and Albert Museum, South Kensington.

Liber followed by a number refers to Mr. Rawlinson's Catalogue of the *Liber Studiorum*, London, 1878.

F. Foreground.

For further contractions see note at the head of the Water-Colour List.

**Abbotsford.** Circa 1832. [Craig Brown, Esq., Glasgow, 1901.]

20 x 25. Looking across the Tweed to house on right amid wood. S.s. in sinking to left. Painted on tea-tray. Cf. the drawing engraved by Miller.

**Abingdon, with View of Thames—Morning.** Circa 1810. [National Gallery. Turner Collection, No. 485. Chr. 1829, G. Hibbert. Bought back by Turner.] 39½ x 50½. Engraved by C. Cousen.

**Adonis departing for the Chase.** Painted 1806–10; R.A. 1849. [Sir W. Cuthbert Quilter, Bart., M.P. R.A. 1887, G.H. 1897. Ex Munro and Becket-Denison Collections.] Signed "J. M. W. Turner."

59 x 47. Venus undraped, on couch, details Adonis, who holds four dogs in leash. Titianesque Amorini fluttering among trees.

**Ægina, Temple of Jupiter Panhellenius.** R.A. 1816, Brit. Inst. 1817. [Duke of Northumberland, at Sion House. Brit. Inst. 1856.] See Redford, i. 224.

46 x 70. On the hill to right a ruined temple, the columns without pediment. A group of Albanians seated in F., others dancing. Composition otherwise similar to the picture engraved by John Pye.

Cf. *Liber*, No. 77 (Rawlinson). Unpublished Plate.

From a sketch by H. Gally Knight, 1810.

[Turner exhibited two pictures of "Temple of Jupiter" in the R.A. 1816 (in the Brit. Inst., 1817, was also a picture with similar title) i. No. 55, a classical scene

with the temples restored, was engraved in 1828 by John Pye. This picture is long since disappeared, and is not the picture of the Wynn Ellis sale (1876), 2, No. 71 (probably also Brit. Inst., 1817), the Duke of Northumberland's picture.]

**Æneas relating his Story to Dido.** R.A. 1850. [National Gallery. Turner Collection, No. 552. On loan to Corporation of Manchester since 1884.]

35 x 47. Dido and Æneas in magnificent barge on river.

**Æneas with the Sibyl.** See *Avernum*.

**Agrippina landing with the Ashes of Germanicus—Ancient Rome.** R.A. 1839. [National Gallery. Turner Collection, No. 523.]

35 x 47½. Engraved by A. Willmore

**Angel standing in the Sun, The.** R.A. 1846. [National Gallery. Turner Collection, No. 550. Not publicly exhibited.]

50½ x 30½. In centre, angel with outspread arms.

Fleeting figure in F. Vague, fantastic composition.

**Antwerp: "Van Goyen looking for a Subject."** R.A. 1833. Bought of the artist by E. Bicknell. Companion to the "Helvoetsluys." [H. C. Frick, Esq., Pittsburgh, ex Guthrie, Graham and Bicknell Collections.]

36 x 48. White towers of town and cathedral to right. Large fishing boat, with figures, in choppy water of river in F. right. Shipping in middle distance.

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- Aosta, Valley of:** Snowstorm, Avalanche and Inundation. R.A. 1837, Brit. Inst. 1841. [Sir Donald Currie, G.C.M.G., ex Jas. Price (R.A. 1895), Wharncliffe and Munro Collections.] "A scene in the upper part of the Val Aoste."  $36 \times 48$ . Tumult of clouds, wind and raging torrent in the gorge. Above, mountain peaks soar into upper daylight. From sketch made in 1836, when on his way to Italy with Munro of Novar.
- Apennines, Scene in the.** 1803-5. [E. L. Raphael, Esq. (R.A. 1892, G.H. 1899), ex Fawkes Collection.] Panel.  $13\frac{1}{2} \times 19\frac{1}{2}$ . View looking down narrow wooded valley; flock of sheep descending towards water on right. Ruins of castle on crag in middle distance. Figure in red.
- Apollo and Daphne. The Vale of Tempe.** R.A. 1837. [National Gallery. Turner Collection, No. 520. On loan to the Corporation of Stockport.] Panel.  $42\frac{1}{2} \times 77\frac{1}{2}$ . Engraved by E. Brandard.
- Apollo Killing the Python.** R.A. 1811. [National Gallery. Turner Collection, No. 488.]  $57\frac{1}{2} \times 93\frac{1}{2}$ . Engraved by L. Stocks, R.A.
- Apuleia in search of Apuleius.** Brit. Inst. 1814. [National Gallery. Turner Collection, No. 495.]  $57 \times 93$ . Painted as a companion to Lord Egremont's Claude. Cf. Liber, No. 72 (Rawlinson). Unpublished Plate.
- Arundel: Fitzalan Chapel.** 1798-1800. [Mr. Heron of New York, ex A. Andrews, Esq. (Gros. Gallery, 1888.) Chr. 1888, Andrews.]  $27\frac{1}{2} \times 35\frac{1}{2}$ . In centre, altar tomb with effigies of Earl of Arundel and wife. Effect of direct and reflected light. The "Arundel Chapel," G.H. 1892, exhibited by Mr. R. Berwick ( $20 \times 36$ ), is probably the same picture.
- Autumnal Morning.** 1805-8. In Turner's Studio, 1809, as "Thomson's Aeolian Harp." [Charles Morrison, Esq., Basildon Hall, R.A. 1882.]  $66 \times 119$ . River winding to right. On left a boy with sheep. On right two groups of trees, and classical ruin with arched roof. In front of trees an altar inscribed "Thomson." Female figure crowning lyre on top, others dancing around. Claude-like manner.
- Avalanche, Cottage destroyed by.** Circa 1812. [National Gallery. Turner Collection, No. 489.]  $35\frac{1}{2} \times 47\frac{1}{2}$ .
- Avalanche.** See also **Aosta, Valley of.**
- Avernus, Lake: Æneas and the Sibyl.** [Chr. 1883, Sir H. Colt Hoare. (Stourhead heirlooms.)]  $30 \times 37$ .
- Avernus, Lake: Æneas with the Sibyl.** Circa 1800-1803. [National Gallery. Turner Collection, No. 463. On loan to the Corporation of Stockport.]  $30 \times 39$ . Lake in hollow of middle distance, sea and promontory beyond. Two figures in gleam of light relieved against lake.
- Avernus, Lake: The Fates and the Golden Bough.** R.A. 1834. [National Gallery, No. 371. Vernon Bequest, 1847. On loan to National Gallery of Ireland since 1884.]  $41\frac{1}{2} \times 64\frac{1}{2}$ . Tall stone-pine to right, the lake in centre middle distance. The Bay of Baiae and Mount Vesuvius beyond. Engraved by T. A. Prior and by J. T. Willmore, A.R.A.
- Bacchus and Ariadne.** R.A. 1840. [National Gallery. Turner Collection, No. 525. On loan to Corporation of Sheffield since 1884.] Circle,  $30\frac{1}{2}$  diam. Yellow sunset at end of rock lined straight. Pine tree in left centre, to left and below tree, Titianesque figures. R. of water and rocks. Engraved by C. Cousen. Also a late Chromolithograph.
- Baiae, Bay of: Apollo and the Sibyl.** R.A. 1823. [National Gallery. Turner Collection, No. 505.]  $57\frac{1}{2} \times 93\frac{1}{2}$ . Engraved by R. Brandard.
- Barnes Terrace.** See **Mortlake Terrace.**
- Bath Abbey, West Front.** Circa 1795. (?) R.A. 1796. [R. Hall MacCormick, Esq., of Chicago. From Lyne-Stephens Collection.] Early morning sun shining on north side of Abbey and on proscætic houses to right. The "Bath Abbey" of 1796 R.A. was probably a drawing.
- Bathers.** See **Maas and Neapolitan Fisher Girls.**
- Beacon Light, The.** Circa 1840. [Ralph Brocklebank, Esq. G.H. 1899.]  $23 \times 38$ . Cliff with beacon light dimly seen through whirling spray and mist. Cf. the drawing of the Longships Lighthouse, Land's End.
- Blacksmith's Shop.** R.A. 1807. Repurchased by Turner from Lord de Tabley (1827). [National Gallery. Turner Collection, No. 478.]  $22\frac{1}{2} \times 30\frac{1}{2}$ . "A country blacksmith disputing upon the price of iron, and the price charged to the butcher for shoeing his pony." (R.A. Catalogue.) Engraved by C. W. Sharpe.

## LIST OF OIL PICTURES

- Boccaccio, Scene from — "The Birdcage," or, "Garden of Boccaccio."** R.A. 1828. [National Gallery. Turner Collection, No. 507. Not publicly exhibited.]  
 48 × 36. Glade overarched by trees, between which is seen a white tower. Watteau like group of figures.  
 Engraved by J. B. Quillet and by C. H. Jeens for the "Turner Gallery."
- Bonneville, Savoy: Château de St. Michel.** Probably R.A. 1803. [T. Horrocks Miller, Esq. R.A. 1889.]  
 36 × 48. Mountain rising steeply to right of river. Town in mid-distance. Figures with sheep at edge of water. Man and woman seated on rock in F. Blue sky with clouds.  
 Cf. Liber, No. 64 (Rawlinson).
- Bonneville, Savoy, with Mont Blanc.** Probably R.A. 1803. [Countess of Camperdown. R.A. 1895.]  
 23½ × 48. A straight road starting from left F., runs along at foot of heights on which are buildings. Two women on road in F. Mont Blanc in distance. Blue sky and clouds.
- Bonneville, Savoy: Château de St. Michel.** Probably R.A. 1812. [Hon. J. G. Johnson, of Philadelphia, ex the Rev. B. Gibbons.]  
 36 × 48. Bridge in mid distance on right, above tower ranges of mountains. River bank in F.
- Brent, On the River.** [Chr. 1871, Brooks. From Griffith Collection. Chr. 1874, Adamson. Bought in.]
- Brighton: Chain Pier.** Circa 1830. [Lord Leconfield. R.A. 1894.]  
 24½ × 52. Sunset, looking west. Pier occupies middle distance. Calm sea. Fishing boats by head of pier to left.  
 Engraved by R. Wallis, "Turner Gallery."  
 Painted for Lord Egremont.
- Buildwas Abbey.** Early. [C. Milnes Gaskell, Esq., Wenlock Abbey, ex Th. Woolner, R.A.]  
 20½ × 37½.
- Buttermere Lake, with part of Cro-mack Water, Cumberland — a Shower.** R.A. 1798. [National Gallery. Turner Collection, No. 460. On loan since 1896 to Peel Park Museum, Salford. Removed from Stockport.]  
 33 × 47. Boat in front on lake. Rainbow to right.  
 With quotation from Thomson's "Seasons."
- Calais Harbour and Pier.** See Sea Piece, Calais.
- Calais, Pas de.** See Sea Piece, Calais.
- Calais Sands: Low water: Poissardes collecting Bait.** R.A. 1830. [Bury Art Gallery. Wrigley Donation. Ex Lord Bechtive and Gillott Collections. Chr. 1872, Gillott.]  
 28½ × 42. Over an expanse of sands, fisher girls scattered as white spots. Grand sunset behind Fort Rouge.  
 Bought from Turner by Mr. Gillott.
- Calder Bridge.** Circa 1810. [Mrs. Ashton, ex Bicknell Collection. Gros. Gal. 1888. Chr. 1863, El. Bicknell.]  
 35 × 48. Sandy F., rocky banks beyond stream. Dark clumps of trees on left. Three spindly trees in centre. Beyond, some cottages and man driving sheep. Colouring of Yorkshire period.
- Caligula's Palace and Bridge, Bay of Baiae.** R.A. 1831. [National Gallery. Turner Collection, No. 512.]  
 56 × 98. Engraved by E. Goodall.
- Carthage.** See also Dido.
- Carthaginian Empire, Morning of: Dido directing the Equipment of the Fleet.** R.A. 1828. [National Gallery. Turner Collection, No. 506.]  
 59 × 89. Painted for Mr. Broadhurst.
- Carthaginian Empire, Rise of the: Dido building Carthage.** R.A. 1815. Signed and dated. [National Gallery. Turner Collection, No. 498. Special Bequest.]  
 60½ × 89½. Engraved by T. A. Prior and by E. Goodall for the "Turner Gallery."
- Carthaginian Empire, Decline of the.** R.A. 1817. [National Gallery. Turner Collection, No. 499. On loan to Corporation of Manchester since 1884.]  
 67½ × 95. Sun setting over bay, bordered by classical buildings. Engraved by J. B. Allen.
- Cattle in Water: Evening.** Sketch. Circa 1805. [National Gallery. Turner Collection, No. 487. On loan to Corporation of Sheffield since 1884.]  
 Panel. 23½ × 28½. Ruin on bank above.
- Chichester Canal—Sunset.** 1825—30. [Lord Leconfield. R.A. 1894.]  
 24½ × 52. Looking along the canal, spire of Cathedral in right distance. In left F. man in boat, and further along a three-masted vessel. Sunset sky.
- Chichester Canal.** (Unfinished.) Painted 1829. [National Gallery. Turner Collection, No. 560.]  
 25 × 52.

## TURNER

- Childe Harold's Pilgrimage.** Italy. R.A. 1832. [National Gallery. Turner Collection, No. 516.] 56 x 98. Engraved by J. T. Willmore, A.R.A.
- Cicero at his Villa.** See **Tusculum**.
- Clapham Common: Study of Trees, Men angling.** Circa 1802. [National Gallery. Turner Collection, No. 418.] 12 x 17.
- Cliveden on Thames.** [National Gallery. Bequeathed by Mrs. Elizabeth Vaughan in 1885. No. 1180.] 15 x 23.
- Clyde, Falls of the.** 1840-45. [H. C. Frick, Esq., Pittsburg. Ex Houldsworth and Ruston Collections.] 33 x 47. Late picture, with prismatic effect of colour. Another picture of the same subject belonged to Sir H. H. Campbell. Chr. 1871, Prater; 1874, Campbell. See Bell, "Ex. Works of Turner."
- Coalbrookdale, or The Limekiln.** Circa 1814. [Ex Chalon Collection.] Over dark pool with weeds, two pollard trees, and door of kiln. From top of kiln, fire and smoke rising. Cart on right. Twilight struggling with artificial light. Engraved by F. G. Lewis, 1825.
- Cockermouth Castle, Cumberland.** 1805-10. [Lord Leconfield, Petworth.] 23½ x 35. Long line of castle in mid-distance. River in F., beyond which linen bleaching in fields.
- Cologne: arrival of a Packet-boat—Evening.** R.A. 1826. [John Naylor, Esq., Leighton Hall. Ex Wadmore Collection. M. 1857.] 59 x 89. Calm rosy twilight. Slanting rays of evening light from right, over the walls of town. Tower of St. Martin rises above them in centre. In front the heavily built packet boat from Düsseldorf. Above the distant bridge to left the Siebenburg and the church of Deutz in extreme left. Companion to the "Dieppe."
- Coniston Fells—Morning amongst the.** R. A. 1798. [National Gallery. Turner Collection, No. 461.] 47 x 35. With quotation from "Paradise Lost."
- Conway Castle.** Circa 1802. [Duke of Westminster. R.A. 1896 and 1901. G.H. 1899. Ex Leader and Wynn Ellis Collections.] 41 x 55. Castle in middle distance, boats and figure in F. Stormy sky.
- Corfe Castle from the Sea.** [Chr. 1851, Granville Penn of Stoke Court.]
- Corwen Bridge.** See **Trout Stream**.
- Cowes Castle, East: Seat of J. Nash, Esq.—The Regatta.** R.A. 1828. [Sheepshanks Collection. V. and A. Museum. Chr. 1835, J. Nash, Cowes Harbour. Chr. 1835, J. Nash, Cowes Regatta.] 34½ x 48. Central sun, reflected in calm bay. Sailing vessels and open boats to left. To right, trees and crowd on shore. Painted, with a companion picture which has not been traced, for Mr. J. Nash of E. Cowes Castle.
- Crossing the Brook.** R.A. 1815. [National Gallery. Turner Collection, No. 497.] 76 x 65. Engraved by R. Brandard and by W. Richardson for "Turner Gallery."
- Dawn of Christianity.** See **Egypt, Flight into**.
- Deluge, The.** R.A. 1813. [National Gallery. Turner Collection, No. 493.] 57 x 93. Engraved by J. B. Quiller. Cf. Liber, No. 88 (Rawlinson). Pure mezzotint by Turner. Unpublished plate.
- Deluge, Morning after the. Light and Colour.** (Goethe's Theory.) Moses writing the Book of Genesis. R.A. 1843. [National Gallery. Turner Collection, No. 532. Not publicly exhibited.] Octagon, 30½ across. Mass of light in central sky. Dark ruddy mist and cloud, swept up from below round left margin.
- Deluge, Evening of the. Shade and Darkness.** R. A. 1843. [National Gallery. Turner Collection, No. 531. Not publicly exhibited.] Octagon, 30½ across. Central white light breaks from sky—reflected on sea. Confused mass of objects in F.
- Deluge, Evening of the.** Circa 1843. [H. Darell-Brown, Esq., from Collections of M. Maurice Kann and Rev. T. Judkins. Chr. 1872, Mr. Judkins, "Animals going into Ark."] 29½ x 29. Sinking sun surrounded by flocks of birds. Figures in tent in left F. Ark in extreme distance.
- Devil's Bridge.** See **St. Gothard Pass**.

## LIST OF OIL PICTURES

**Dido and Æneas leaving Carthage on the morning of the Chase.** R.A. 1814. [National Gallery. Turner Collection, No. 494.]

58 x 95. Engraved by W. R. Smith and by J. T. Willmore, A.R.A., for the "Turner Gallery."

**Dieppe, Harbour of ("Changement de domicile").** R.A. 1825. [John Naylor, Esq., Leighton Hall, ex Wadmore Collection.]

59 x 89. Quay lined with houses on right. Harbour crowded with shipping, centre and left. On steps of quay household goods piled in confusion. Warm evening light. Companion to the "Cologne."

**Dolbadern Castle.** R.A. 1800. [Royal Academy, Diploma Gallery. M. 1857.]

47 x 35. Stream falls over wall of rock into dark hollow. Above, round keep of castle relieved against warm clouds. Figures in armour by water in F. Lower part of picture much blackened.

Turner's diploma picture.

**Dordrecht, Haven of: Packet-boat from Rotterdam becalmed.** R.A. 1818. [Fred. H.awkes, Esq., Farnley Hall.]

62 x 90. Calm evening light reflected in rippling water. To left two Dutch gallots, unshipping market produce to small boats. On right an embankment with reeds. Sky changed in colour. Signed on bit of wood in right corner, "J. M. W. Turner, R.A., 1818, Dort." Engraved in Hamerton's "Turner," French edition.

**Dunstanborough Castle—Sunrise after a Squally Night.** R.A. 1798, with quotation from Thomson's "Seasons." [Melbourne, City Art Gallery, presented by the late Duke of Westminster. Gros. G. 1888. R.A. 1873. Chr. 1874, J. Heugh.]

36 x 48. Long line of Castle on low hill in morning light, occupies mid-distance. Sea opaque and green. General olive-brown tone.

Cf. Liber, No. 14 (Rawlinson), "From picture in possession of W. Penn, Esq."

**Dunstanborough Castle.** Circa 1800. [E. F. Milliken, Esq., New York, ex — Sims and A. Andrews. G.H. 1899.]

18½ x 26. Across an arm of rough sea, ruins of castle on eminence, rocky F. Cloudy sky.

Cf. Sir Donald Currie's drawing of same subject.

Engraved by R. Brandard.

**Dunstanborough.** See **Wreckers.**

**Early Morning.** [Ex Woolner Collection. Gros. G. 1888.]

23½ x 35½. Calm river in shade, spanned in mid-distance by bridge leading to castle. In distance green uplands and line of white cliffs.

**Egypt, Flight into: the Dawn of Christianity.** R.A. 1841. [Sir Donald Currie, G.C.M.G., ex K. Hodgson, L. Huth and Windus Collections.]

Circle. About 36 ins. diameter. The Holy Family on bank to right, with palm tree above. In centre of wide river, a black serpent rearing out of water. Deep blue sky with stars. Sunrise to left.

**Egypt, Fifth Plague of.** R.A. 1800. [Sir Fred. Cook, Bart. G.H. 1899. Ex Marquis of Westminster. R.A. 1871. Painted for William Beckford of Fonthill.]

47 x 72. Figures by pool in F. Lightning from dark sky. Pyramids in distance. Cf. Liber, No. 16 (Rawlinson).

**Egypt, Tenth Plague of.** R.A. 1802. [National Gallery. Turner Collection, No. 470.]

57½ x 93½. Cf. Liber, No. 61 (Rawlinson).

**Ehrenbreitstein, with Tomb of Marceau.** From Byron's "Childe Harold." R.A. 1835. [Thomas Brocklebank, Esq., ex Bicknell Collection. R.A. 1883. G.H. 1899.]

36½ x 48½. A wide fertile plain with groups of figures. Fountain in F. and the monument of Marceau beyond; the castle cliff rises behind, lit up by light from late afternoon sky. On right Coblenz, with bridge over Moselle.

Engraved by John Pye, and later by J. Cousen, "Turner Gallery."

**Eton College, the Thames at.** Circa 1810-12. [Lord Leconfield, Petworth.]

35 x 47. Looking up backwater to the Chapel, swans to right, fishermen in punt to left. Trees reflected in water. Yellowish evening light.

**Europa and the Bull.** Circa 1836. [Walter R. Cassels, Esq. G.H. 1899.]

36 x 48. The bull and Europa in centre of picture surrounded with dazzling light. Gentle waves of blue water to right. Golden sunlight.

**Fishmarket on the Sands. Sun rising through Vapour.** R.A. 1830. [Edward Chapman, Esq., M.P. M. 1857. R.A. 1896. G.H. 1892 and 1899.]

34 x 44. Boat with brown sail lies on sandy shore, left. Distant white cliffs. Fish and fishermen. In centre, sun reflected in the sea. Said to be Margate.

**Fishmarket on Sands.** See also **Hastings and Sun rising in Mist.**

**Forelands, Storm off.** 1840-1850. [Sir Donald Currie, G.C.M.G. R.A. 1894.]

34½ x 46½. Stormy sea with driving rain. Sea and sky vaguely sketched in prismatic colours. The North Foreland as patch of white, with ghostly sail to right of it. Seaweed and fish indicated in front. Unfinished canvas taken from Turner's Studio.

## TURNER

- Fort Vimieux: English Cruiser aground.** R.A. 1831. Lenox Library, New York. [Chr. 1850, Ch. Meigh.]  $28 \times 42$ . Man-of-war stranded on flat sandy coast, and heeled over on side. On right sea breaking against bow. Shore to left with soldiers firing and fort in distance. (See Bell's "Exh. Works of Turner" and Catalogue of Lenox Library.)
- Fountain of Fallacy, The.** Brit. Inst. 1839. "A piece of rich Northern Italy with some fancy water-work, once unrivalled in colour." In 1845 already a wreck. Ruskin, "Mod. Painters," Vol. I. This may possibly be the same picture as the "Fountain of Indolence."
- Fountain of Indolence, The.** R.A. 1834. [George W. Vanderbilt, Esq., New York.]  $41 \times 64$ . Cupids playing by fountain, beyond to right a temple; mountains in distance. (Bell's "Exh. Works of Turner.")
- Frosty Morning—Sunrise.** R.A. 1813. [National Gallery. Turner Collection, No. 492.]  $45 \times 69$ . Engraved by R. Brandard.
- Garreter's Petition, The.** R.A. 1809. [National Gallery. Turner Collection, No. 482.] Panel.  $21 \times 30$ .
- Geneva, Lake of.** 1805-1810. [Sir Donald Currie, G.C.M.G. R.A. 1877 and 1892. Ex Farnley Collection. Chr. 1890, Fawkes.]  $40 \frac{1}{2} \times 64$ . View from above Vevey, looking over the lake and up the Valley of Rhone, town and bridge on left. Figures dancing under fir trees on right. Sunset sky.
- Glaucus and Scylla.** R.A. 1841. [Chr. 1868, B. G. Windus; 1872, L. Huth; 1883, Murrieta.] Panel. Composition probably similar to the unpublished plate of the *Liber*, No. 73 (Rawlinson) of same title.
- Golden Bough.** See **Avernus**.
- Gothard (St.)—The Devil's Bridge.** Circa 1815 (or earlier?) [Holbrook Gaskell, Esq. R.A. 1885, ex Allnutt Collection.]  $31 (?) \times 24$ . Torrent rushing below bridge. Cliffs on either side. Mules, soldiers with baggage, &c., in the act of crossing.
- Gothard (St.)—Pass of.** 1805-10. [Chr. 1875. G. R. Burnett, ex Allnutt Collection.]  $37 \times 24$ . Companion to "Devil's Bridge."
- Greenwich, London from.** Before 1809. [National Gallery. Turner Collection, No. 483. In Turner's Studio, 1809. Bought by Mr. Fawkes, but exchanged later.]  $34 \frac{1}{2} \times 46 \frac{1}{2}$ . Engraved for *Liber*, No. 26 (Rawlinson).
- Hannibal crossing the Alps—Snowstorm.** R.A. 1812. With the earliest quotation from MS. poem, "Fallacies of Hope." [National Gallery. Turner Collection, No. 490.]  $57 \times 93$ . Engraved by J. Cousen, "Turner Gallery."
- Harvest Home—A Sketch.** (Unfinished.) [National Gallery. Turner Collection, No. 562. Not publicly exhibited.] Panel.  $36 \times 48$ . Huge barn-like building with crowded figures. Through open door-way more figures and sunny hillside seen.
- Hastings—Fishmarket on Sands.** [Sir A. Acland-Hood, Bart., M.P. R.A. 1882. International Exhibition, 1862. Signed "J. M. W. Turner—1810."]  $35 \times 47$ . Numerous fishermen and women selling fish lying on sand. Cart and horse on left; beyond, two fishing boats close by shore. Wan light through gap in clouds.
- Hastings, Line-fishing off.** R.A. 1835. [Sheepshanks Collection. V. and A. Museum.]  $23 \times 28$ . Brig running before wind, the Castle Hill behind. Misty white clouds over town. Rough sea. Engraved by R. Wallis, 1851.
- Heidelberg Castle in the Olden Time.** Circa 1835. [National Gallery. Turner Collection, No. 518. On loan to Corporation of Stoke-upon-Trent since 1884.]  $51 \times 79$ . Looking west from hillside above castle. Crowds of gaily dressed figures merry-making. Castle restored. Engraved by T. A. Prior.
- Helvoetsluys—The "City of Utrecht," 64, going to Sea.** R.A. 1832. [James Ross, Esq., Montreal. Ex J. Price (R.A. 1895) and Bicknell Collections.]  $35 \frac{1}{2} \times 47$ . Rough sea, opening in drifting clouds reveals cold blue sky above. In centre man-of-war. On left a sailing boat and a jetty beyond. Bought of Turner by Mr. Bicknell. Companion to the "Antwerp."
- Henley House on Thames.** 1800-1805. [Sir Donald Currie, G.C.M.G. (?) J. Miller. M. 1857.]  $14 \times 22$ . Shallow backwater and trees in F., long white house in mid distance. Dark with subdued colour. (?) Engraved by R. Wallis, "Turner Gallery," as "On the Thames."

## LIST OF OIL PICTURES

**Hero and Leander, Parting of.** "From the Greek of Musæus," R.A. 1837. [National Gallery. Turner Collection, No. 521. On loan to City Corporation, Glasgow, since 1884.]

57½ × 93. On left a vast palace. On right a bevy of nymphs floating on surging water. Red dawn above distant horizon. Moon with halo.  
Engraved by S. Bradshaw.

**Hero of a Hundred Fights, The—Casting the Bell.** R.A. 1847. [National Gallery. Turner Collection, No. 551.]  
35 × 47. "Tapping the furnace."

**Hesperides, Garden of—the Goddess of Discord choosing the Apple.** Brit. Inst. 1806. [National Gallery. Turner Collection, No. 477.]  
59½ × 84. Engraved by T. A. Prior, "Turner Gallery."

**Holy Family, The.** R.A. 1803. [National Gallery. Turner Collection, No. 473.]  
41 × 56.

**Italy, Ancient—Ovid banished from Rome.** R.A. 1838. [Messrs. Sedelmeyer, Paris, ex K. Hodgson and Novar Collections.]  
36 × 48. Looking down the wide river. Tiers of white buildings covering hill on left. Sun setting over distant bridge. Various objects lying on shore in left F. Pre-dominant yellow.  
Painted for Mr. Munro. Engraved by J. T. Willmore.

**Italy, Modern—The Pifferari.** R.A. 1838. [Glasgow Corporation Galleries, presented by the family of the late Mr. James Reid. Ex K. Hodgson, Price and Novar Collections. Chr. 1867, Munro; 1868, Fallows (bought back by Munro); 1878, Munro; 1892, David Price.]

36 × 48. A composition; looking down over river winding round spur of hills, white buildings, and wide landscape bathed in warm afternoon light. In F. left, woman confessing to priest. To right a religious procession.  
Engraved by W. Miller, 1840. Painted for Mr. Munro of Novar as companion to "Ancient Italy."

**Italy, Dream of: Woman with Tambourine.** Circa 1840. [Sir Donald Currie, G.C.M.G., ex Price and Bicknell Collections. Chr. 1895, J. Price.]

33½ × 16½. A wide river in centre middle distance winding away to right. Pier of ancient bridge to right. To left in F. woman playing tambourine and a Cupid with two seated women. Prismatic effect of colour.  
The general composition and the figures are almost identical with the *Liber*, No. 3, "Woman and Tambourine" (Rawlinson).

"**Italy.**" 1840–45. [J. Pierpont Morgan, Esq. Ex John Graham and Bicknell Collections.]

33½ × 49½. Wide landscape with water and long line of arched bridge, divided by groups of tall stone pines. Figures on slope in F.

"**Italy.**" [Charles Morrison, Esq., Basildon Park. International Exhibition, 1862.]

66 × 120. To right two groups of trees, Roman ruin between. Looking over course of stream and wide landscape. Altar with lyre and female figures dancing in F. Style of Claude.

**Ivy Bridge, Devonshire.** Circa 1812–14. [Pandeli Ralli, Esq. R.A. 1873 and 1888. G.H. 1899. Ex Bicknell Collection.]

35 × 47. Stream, flowing between large boulders, overhung by trees on both sides. Waterfall on left, above which some buildings partly hidden by trees. Rocks seen through clear brown water. Butterfly and bird.

**Jason in search of the Golden Fleece.** R.A. 1802. Brit. Inst. 1808. [National Gallery. Turner Collection, No. 471.]  
35½ × 47½. Engraved *Liber*, No. 6 (Rawlinson)

**Jessica at the Window.** R.A. 1830. [Lord Leconfield, Petworth.]

50 × 38. Girl in large red hat and white feather, framed by window, out of which she is looking. Golden damask background. Venetian blinds to right.

**Jupiter Panhellenius, Temple of.** See *Aegina*.

**Keelmen heaving in Coals by night.** R.A. 1835. [R.A. 1887. John Naylor, Esq., Leighton Hall, ex H. McConnell.]

36 × 47. Signed "J.M.W.T." Full moon among white clouds reflected in the pale green water of the Tyne. Shipping to right with fires. Vessels with sails set to left.  
Nearly identical in subject and effect with the "North Shields" of "Rivers of England" in the National Gallery.

**Kilgaran Castle.** R.A. 1799. [H. L. Bischoffsheim, Esq. R.A. 1881. G.H. 1899. Ex Gillott and De Tabley Collections.]

36 × 48. Castle on right, below the river winding between cliffs. Bathers in river. Warm golden light. "Hazy sunrise, previous to a sultry day."  
Etched roughly by J. Young in the "Leicester Gallery."

**Kilgaran Castle.** Circa 1799. [Sidney N. Castle, Esq. G.H. 1899.]

Panel. 9½ × 13½. Looking over woods and river to castle. Sun setting in stormy sky.

**Kilgaran Castle.** Circa 1799. [Arthur Sanderson, Esq., Edinburgh, ex Gillott Collection (?). R.A. 1891.]

23 × 28. Steep wooded bank crowned by walls of castle on right. Large blocks of stone in centre and left F. Man fishing. Sunlit clouds behind castle.

## TURNER

**Kilgarran Castle.** 1798–1800. [Wentworth B. Beaumont, Esq. Chr. 1876, Wynn Ellis.]

22 × 27. Circular keep of castle relieved against pearly luminous evening sky. Calm water in F.

**Kingston Bank: Harvest Dinner.** Before 1809. [National Gallery. Turner Collection, No. 491. In Turner's Studio, 1809.]

35 × 47. Engraved *Liber*, No. 87 (Rawlinson). Unpublished plate. Also a Mezzotint by Frank Short.

**Landscape.** (Unfinished.) Circa 1840–45. [Robert D. Holt, Esq.]

39 × 48. Effect of mist over river. Sky only finished. Probably one of the canvas rolls from Turner's Studio.

**Landscape.** (Large unfinished.) [National Gallery. Turner Collection, no number. On loan to Corporation of Nottingham since 1884.]

**Landscape, with Cattle in Water.** [National Gallery. Turner Collection, No. 462. On loan to Corporation of Warrington since 1884.]

35½ × 47½.

**Landscapes, English.** 1805–15. [J. E. Taylor, Esq.]

7 × 10½. Two oil sketches of English landscape on paper. Views from hillside. Much darkened. Cf. the similar studies, probably of Devonshire scenery, in Nat. Gal. See Thorngby, p. 152.

**Linlithgow.** [Countess of Camperdown. R.A. 1888.]

35 × 47. The Palace on a height in the background, below in mid-distance a lake. Under shadow of trees in F. youths bathing in stream. Blue sky with clouds.

**Loire, Banks of the.** (?) R.A. 1829. [Hamburg, Kunsthalle. Schwabe Collection.]

**London Bridge, Old.** Circa 1825. [Ex Bolckow (R.A. 1885) and Heugh Collections. Chr. 1874; J. Heugh.]

39½ × 50. From Billingsgate Market, looking across to Surrey end of Bridge. Figures and fishing boats in F. Tower of St. Saviour's seen over end of Bridge. On buoy "Port of London, 18". Cf. drawing in "Jones Bequest," V. and A. Museum.

**Loretto Necklace, The.** R.A. 1829. [National Gallery. Turner Collection, No. 509. On loan to Corporation of Dundee since 1884.]

52 × 69. Necklace placed on neck of girl by peasant seated at her side, under shade of trees. Church and part of town of Loretto seen on olive-clad hill on right. Engraved by C. Cousen, "Turner Gallery."

**Lowther Castle—Midday.** R.A. 1810. [Earl of Lonsdale. R.A. 1891.]

35½ × 48. Looking across park to north front of Castle. River Lowther in F. Midday sky.

**Lowther Castle—Evening.** R.A. 1810. [Earl of Lonsdale. R.A. 1891.]

35½ × 48. Castle on high ground in middle distance, seen across park from Ullswater Lane. Cattle in F. Evening sky.

**Maas River, Briel Church in distance.** Circa 1805. [W. A. Watson Armstrong, Esq., ex Mendel Collection (R.A. 1872).]

21½ × 35½. Dutch fishing boats sailing up wide river. Low banks, wooded in places. Tower of church. Fresh wind, sky with cumulus clouds.

**Maas, Mouth of the, with Women bathing.** Circa 1815. [Ex Heugh and Novar Collections. Chr. 1867, Munro.]

26 × 31½. The "River Scene, with female figures bathing," painted for Mr. Daniel, was bought at the Novar sale by Mr. Heugh.

**Macon—Festival on the Opening of the Vintage.** R.A. 1803. [Earl of Yarborough. M. 1857; R.A. 1875 and 1893.]

57 × 93. Looking over rich plain, through which flows the river Scane. Bridge in middle distance. In right F. group of peasants dancing under lofty trees. Engraved by T. O. Barlow, R.A.

**Margate, Off—Hazy Morning.** [Chr. 1865. H. S. Bicknell.]

15 × 24.

**Margate, View off—Evening.** [Chr. 1865, H. S. Bicknell.]

12 × 18.

**Margate Pier, Old.** [Ex Bonamy Dobree. M. 1857.] See also Fishmarket on Sands and Sun rising in Mist.

**Margate Pier, Off.** [Chr. 1865; N.N.]

18 × 24.

## LIST OF OIL PICTURES

**Margate: Kingsgate Bay—Emigrants Embarking.** [Chr. 1865, N.N. (?Bicknell); 1872, F. R. Leyland.]  
18 x 24.

**Marriage of the Adriatic.** See **Venice: Grand Canal.**

**Medea, the Vision of.** Painted in Rome, 1829. R.A. 1831. [National Gallery. Turner Collection, No. 513.]  
68 x 98.

**Mercury and Argus.** R.A. 1836, and Brit. Inst. 1840. [Lord Strathcona, Montreal. Glasgow, 1901; Paris, 1900. Chr. 1887, Graham; ex J. Naylor, Esq., and Mr. Birch, of Harborne.]

59 x 43. Late afternoon, sinking sun reflected in water of bay. A tall pear-shaped tree commands the right centre, to right of which rises eminence with buildings. Io, as a white cow, in F.  
Engraved by J. T. Willmore.

**Mercury and Herse.** R.A. 1811. [Sir Samuel Montagu, Bart., M.P., ex Pender and Swinburne Collections. R.A. 1872. G.H. 1899. Chr. 1897, Pender.]

75 x 63. Tall trees on right of glade, from which we look down on calm blue river and Claude-like landscape. Mercury and other figures reposing by classical fragments on left. In centre Herse advancing, followed by musicians.  
Engraved by J. Cousen, 1842. Dedicated to Sir John Swinburne.

**Mercury sent to admonish Æneas.** R.A. 1850. [National Gallery. Turner Collection, No. 553. Not publicly exhibited.]

35 x 47. Central mass of light in sky, reflected in water. Mountains right and left. Figure in left F.

**Millbank, a Study at—Moonlight.** R.A. 1797. [National Gallery. Turner Collection, No. 459.]  
Panel. 11½ x 15½.

**Monte Rosa.** Circa 1840. [Sir Donald Currie, G.C.M.G. R.A. 1894.]

35 x 49. "Looking across Lago Maggiore, Monte Rosa on left seen through a mist at sunrise." Vague effect of morning light stealing over mountain to left. Still blue lake below. Composition resembles the view looking west between Stress and Baveno. Unfinished canvas taken from Turner's Studio.

**Moon, The New—Sunset, Sands at Low Water.** R.A. 1840. [National Gallery. Turner Collection, No. 526.]

Panel. 25 x 31. "I've lost my boat. You shan't have your hoop."

**Mortlake Terrace—Early Summer Morning.** The Seat of William Moffatt, Esq. R.A. 1826. [Stephen J. Holland, Esq. G.H. 1899; ex J. Price (R.A. 1895) and Mendel Collections (R.A. 1872).]

35 x 47. Looking down the river from garden. Large tree partly covers the house on right. Gardener and wheelbarrow.

**Mortlake Terrace—Summer Evening.** The Seat of William Moffatt, Esq. R.A. 1827. [Mrs. Ashton, G.H. 1899. M. 1857. Chr. 1843, E. T. Daniel to Creswick; belonged later to Mr. Fripp.]

36 x 48. Looking up the river from terrace, with avenue of limes. Boats with holiday makers. Broad rays of evening sun. Chair and portfolio in F. Black dog by parapet, "stuck on piece of black paper."

Often called "Barnes Terrace;" but like the preceding picture a view from the garden of Mr. Moffatt's home at Mortlake

Small engraving in "Book of Gems," 1836, by G. Cooke.

**Mountain Glen—Diana and Actæon sketched in.** (Unfinished.) [National Gallery. Turner Collection, No. 561.]

59 x 44.

**Mountain Scene, Castle on Hill, a Man angling.** 1798-1800. [National Gallery. Turner Collection, No. 465.]

17 x 20½.

**Mountain Stream—A Sketch.** [National Gallery. Turner Collection, No. 561a.]

On millboard. 17½ x 23.

**Napoleon at St. Helena. "War: The Exile and the Rock Limpet."** R.A. 1842. [National Gallery. Turner Collection, No. 529. Not publicly exhibited.]

Circular. 30½ in diameter. Brilliant yellow and red sunset sky, reflected in water. On right on height a white building faintly indicated. Napoleon with arms crossed, followed by sentry. Limpet on rock in front.

**Narcissus and Echo.** R.A. 1804. Brit. Inst. 1806. [Lord Leconfield, Petworth. R.A. 1888.]

34 x 46. Gloomy effect of late evening, increased by subsequent darkening. Echo and three other nymphs to left. Looking over water to hills and sea.

Etched in soft-ground by J. M. W. Turner. *Liber*, No. 90 (Rawlinson). Unpublished plate.

Also a soft-ground etching by Frank Short.

**Neapolitan Fisher Girls surprised Bathing by Moonlight.** R.A. 1840. [George Coats, Esq., Glasgow, 1901. R.A. 1875.]

## TURNER

Chr. 1842, R. Vernon; 1860, Munro; 1875, Woolner; 1886, McConnell.  
Panel. 25 x 31. Brilliant evening or night effect.  
Shadowy figures on wet sand.

**Nelson, Death of.** *See Trafalgar.*

**Newark Abbey, on the Wey.** 1815. [Sir Charles Tennant, from the collections of K. Hodgson, T. Woolner, John Allnutt, Sir Th. Lawrence, and Lord de Tabley.]

45 x 49 $\frac{1}{2}$ . Barges in F., with lock and mill beyond. On left willows relieved against warm glow of setting sun. Ruined walls of abbey in distance.  
Painted for Sir John Leicester (Lord de Tabley).  
Rough etching in Young's "Leicester Gallery."

**Newark Abbey, on the Wey.** 1815. [Lady Wantage, ex John Pye. Chr. 1874, Pye.]

Panel. 11 x 18.  
Painted for Dr. Lancaster, of Merton.

**Orange, The Prince of, landing at Torbay.** R.A. 1832. [National Gallery, No. 369. Vernon Bequest, 1847.]  
35 $\frac{1}{2}$  x 47 $\frac{1}{2}$ . Engraved by W. Miller

**Orvieto, Distant View of.** Painted in Rome, 1829. R.A. 1830. [National Gallery. Turner Collection, No. 511.]  
36 x 48. Engraved by S. Bradshaw.

**Ostend, Off—A Stormy Effect at Mouth of Harbour.** R.A. 1844. [Mr. Cornelius Vanderbilt, ex Novar Collection. Chr. 1860, Munro.]

34 x 47. See Bell's "Exh Works of Turner," p. 148, for the identification of this picture.

**Oxford, from the Abingdon Road.** Companion to Lady Wantage's picture. R.A. 1812. [Ex Sir John Fowler. Chr. 1875, J. W. Russell's exec.]

26 x 38 $\frac{1}{2}$ . Looking from slope of hill over green fields, with cattle and sheep. The towers of Oxford against the horizon.  
Engraved by John Pye, 1818. For Turner's correspondence with Mr. Wyatt, of Oxford, for whom this and the following picture were painted, see Thornbury, pp. 166-170.

**Oxford: High Street.** Painted 1810. R.A. 1812. [Lady Wantage, Gros. Gal. 1889. Chr. 1875, J. W. Russell's exec.]

26 $\frac{1}{2}$  x 38 $\frac{1}{2}$ . Looking west up High Street, with St. Mary's Church on right. Cast shadow on south side of street. Figures of dons and students. Gate of All Souls College on right. Signed "J. M. W. Turner, R.A."  
Engraved by John Pye and Midiman; figures by Heath.

**Palestrina — Composition.** R.A. 1830. [Mrs. Williams, ex Bicknell Collection. R.A. 1872. Chr. 1881, H. S. Bicknell's exec.]

55 x 98. Avenue of trees on right leads away from a F. rich with herbage, rock and water, to warm, sunny distance. Bridge and torrent to left, and beyond towers and hills in sunlight.  
Painted for Mr. Bicknell.

**Parliament, Burning of Houses of.** *See Westminster.*

**Peace — Burial at Sea of Sir David Wilkie.** R.A. 1842. [National Gallery. Turner Collection, No. 528.]

Octagon. 32 $\frac{1}{2}$  across. Engraved by J. Cousen.

**Percy, Lord, under attainder, 1606.** R.A. 1831. [National Gallery. Turner Collection, No. 515. Not publicly exhibited.]

Panel. 15 $\frac{1}{2}$  x 27 $\frac{1}{2}$ . Interior of Jacobean Gallery. Lord Percy seated on right. Three ladies by door on left.

**Petworth—Dewy Morning.** R.A. 1810. [Lord Leconfield, Petworth. R.A. 1892.]

36 x 47 $\frac{1}{2}$ . House seen across lake, several sailing boats with figures in F. right. High ground with trees on left. Grey-green landscape, faded.

**Petworth Park, with Bucks fighting.** [Lord Leconfield. R.A. 1894.]

24 $\frac{1}{2}$  x 57. Looking across park, towards lake. In F. deer, and on right a mound. Two bucks fighting. On left men playing cricket. Sunset sky.

**Petworth Park, with Deer and Swans.** [Lord Leconfield. R.A. 1894.]

24 x 52. Looking across lake, towards house. On right deer, one buck drinking. On left swans. Sunset sky.

**Petworth Park: Tillington Church in distance.** (Unfinished.) Painted 1829. [National Gallery. Turner Collection, No. 559.]

25 x 56.

**Phryne going to the Public Bath as Venus: Demosthenes taunted by Aeschines.** R.A. 1838. [National Gallery. Turner Collection, No. 522. On loan to Corporation of Oldham since 1884.]

76 x 65. Extensive landscape, tall trees right and left. Classical buildings in middle distance, crowd of figures in F. In distance right, sheet of water, and pale green woods.  
Engraved by J. B. Allen, "Turner Gallery."

## LIST OF OIL PICTURES

- Pilate washing his Hands.** R.A. 1830. [National Gallery. Turner Collection, No. 510.]  $35 \times 47$ .  
**Pluto carrying off Proserpine. The Plains of Enna.** R.A. 1839. [Edward Chapman, Esq., M.P. R.A. 1896. G.H. 1892 and 1899. Chr. 1849, Wetherall.]  $35 \times 47$ . Hilly landscape, castle in middle distance, with waterfall on left. Figures in F.; warm evening sky.
- Pool with Willows—Evening.** Circa 1810. [Lord Leconfield, Petworth. R.A. 1871 and 1888.]  $33 \times 47$ . Pond backed by willows, through which is seen warm evening light. Pony and two cows to right. Two men stripping osiers. F. much darkened.
- Pope's Villa on the Thames at Teddington.** 1805-10. [Charles Morrison, Esq., Basildon Hall. International Exhibition, 1862. Chr. 1827, Lord de Tabley, bought by Mr. James Morrison.]  $36 \times 47\frac{1}{2}$ . Tree to left; a white building with scaffolding reflected in water. Figures and sheep in F. On right two fishermen in boat. (See letter to J. Britton, Thornbury, p. 333.) Signed "J. M. W. Turner, R.A." Engraved by John Fyc, 1811. Figures by Heath. Etched in J. Young's "Leicester Gallery."
- Portrait of Himself, when a Young Man.** Bust, life-size, evening (?) dress. Circa 1798. [National Gallery. Turner Collection, No. 458.]  $29 \times 23$ . Engraved by W. Holl, for the "Turner Gallery." A somewhat similar portrait in the possession of Mr. Wentworth Wasps ( $30 \times 25$ ) was in the Grosvenor Gallery, 1887, and the New Gallery 1891.
- Portrait of Robert Williams, Captain of the Cumberland Fleet.** [Royal Thames Yacht Club. R.A. 1890.]  $55 \times 43$ . Three-quarter figure, looking towards the spectator, holding a telescope in both hands. Blue coat, with brass buttons. Distant view over sea on left. The attribution of this portrait to Turner has been contested.
- Proserpine, Rape of.** See *Pluto*.
- Queen Mab's Grotto.** Brit. Instit. 1846. [National Gallery. Turner Collection, No. 548.]  $35 \times 47$ .
- Quilleboeuf, Mouth of the Seine.** R.A. 1833. [T. Horrocks Miller, Esq. R.A. 1889.]  $35\frac{1}{2} \times 47\frac{1}{2}$ . The wave of the "Mascaret," or tidal bore, breaking against walls of town. Figures on the ramparts. Vessels in harbour on left. Stormy sky lit by setting sun, which shines on church and buildings.  
A similar picture ( $27 \times 34$ ) is in the Boston Museum of Fine Arts, ex J. Bibby, of Liverpool. Chr. 1899, Bibby.
- Raby Castle, Durham.** R.A. 1818. [Harry Walters, Esq., of Baltimore, ex the late Duchess of Cleveland.] About  $45 \times 60$ . Hounds crossing bare space in front of Castle, which stands in middle of picture. Lodge on left, with herd of deer. Elaborate sky. Gleam of sunshine on the Castle.  
Painted for Earl of Darlington (later Duke of Cleveland).
- Rain, Steam and Speed—The Great Western Railway.** R.A. 1844. [National Gallery. Turner Collection, No. 538.]  $36 \times 48$ . Engraved by R. Brandard.
- Rainbow, The.** Circa 1805. [Arthur Sanderson, Esq., Edinburgh.]  $19\frac{1}{2} \times 35\frac{1}{2}$ . Rough road on right, leading up to wind-mill on hill, relieved against dark sky. Plain to left. Rainbow spans the whole composition.
- Regulus leaving Rome.** Painted in Rome, 1829 (?). Brit. Inst. 1837. [National Gallery. Turner Collection, No. 519. On loan to National Gallery of Ireland since 1884.]  $36 \times 48$ . Tiber covered with boats, and banks crowded with figures. Evening sun reflected in river.  
Engraved by D. Wilson and by S. Bradshaw for "Turner Gallery."
- Rembrandt's Daughter.** R.A. 1827. Bought by F. Hawkesworth Fawkes. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1877.]  $48 \times 34$ . Beam of light from unseen window on left falls on white dress of girl and on crimson damask of chair. Painter with palette in hand enters from behind. The general scheme taken from Rembrandt's "Potiphar's Wife," now at Berlin.
- Richmond Bridge—Morning.** 1808-10. [National Gallery. Turner Collection, No. 557. On loan to National Gallery of Ireland since 1884.]  $35\frac{1}{2} \times 47\frac{1}{2}$ . In F. trees. Bridge in mid-distance. Three women by riverside to left. Possibly the "Richmond, Morning" in Turner's studio, 1809.
- Richmond Hill: England on the Regent's Birthday.** R.A. 1819. [National Gallery. Turner Collection, No. 502.]  $70 \times 132$ .

## TURNER

- River Scene, with Cattle.** Circa 1805-10. [National Gallery. Turner Collection. Not publicly exhibited and not catalogued.]  
 50 x 68. Boats sailing by low banks, on which stand three cows. Late afternoon sky—the light in clouds much changed. An experiment in the style of Cuyp.  
 Probably in Turner's studio, 1809, as "Sketch of Cows, etc."
- Rizpah watching the Bodies of her Sons.** [National Gallery. Turner Collection, No. 464. On loan to Corporation of Liverpool since 1884.]  
 36 x 48. Engraved in *Liber* (with alterations), 1812. No. 46 (Rawlinson).
- Rockets and Blue-lights: Steamboats warned off Shoal-water.** R.A. 1840. Brit. Inst. 1841. [Charles T. Yerkes, Esq., New York, ex late Sir Julian Goldsmid (R.A. 1861), MacConnell and Naylor Collections. Chr. 1886, MacConnell; 1896, Goldsmid Executors.]  
 35½ x 47. Heavy sea breaking on wet sand, in which the lights are reflected. Steamboats to right seen through spray and mist. Figures on sand, left.  
 Chromolithograph by R. Carrick, 1852.
- Rocky Landscape with Cattle.** Circa 1802. [H. Darell Brown, Esq., G.H. 1899, ex Wynn Ellis Collection.]  
 10½ x 12½. View looking up a gorge, with herd of cattle. Break of sunlight from opening in dark clouds in mid-distance.
- Rome: Arch of Titus and Forum.** Circa 1820. R.A. 1826. [National Gallery. Turner Collection, No. 504. On loan to the Grosvenor Museum, Chester.]  
 50 x 89 (arched above). Described in the R.A. Catalogue as "for Mr. Soane's Museum."  
 Engraved by E. Challis, "Turner Gallery."
- Rome from Mount Aventine.** R.A. 1836. [Earl of Rosebery, K.G. R.A. 1896. Chr. 1878, Butler-Johnstone, ex Munro.]  
 36 x 49. Vast city spread out at foot of hill. Umbrella pine in the foreground; to left the Tiber, the Custom House, and St. Peter's.  
 Painted for Mr. Munro of Novar.  
 In all modern catalogues the description of this picture has been interchanged with that of the "Campo Vaccino," a later picture and not a companion. The mistake has probably arisen from the word "Modern" in the R.A. Catalogue of 1839, by which the latter picture is contrasted with its companion, "Agrippina's landing, Ancient Rome."
- Rome, Modern: Campo Vaccino.** R.A. 1839. [Earl of Rosebery, K.G. R.A. 1896. Chr. 1878, Butler-Johnstone, ex Munro.]  
 35½ x 48. Looking across the Forum, with Coliseum in mid-distance. Figures and goats in the foreground. Evening light, moon in centre of sky.  
 Painted for Mr. Munro of Novar.  
 See note to last picture.
- Rome from the Vatican.** R.A. 1820. [National Gallery. Turner Collection, No. 503. On loan to Corporation of Liverpool since 1884.]  
 69½ x 131. Raphael and the Fornarina in the Loggia of the Vatican. In front the Piazza of St. Peter, with castle and bridge of St. Angelo beyond.  
 Engraved by A. Willmore, "Turner Gallery."
- Rosenau, The Castle of, near Coburg:** Seat of H.R.H. Prince Albert. R.A. 1841. [Mrs. George Holt, ex Gillott Collection. G.H. 1892 and 1899.]  
 38 x 49. Broad sheet of water, reflecting sky and trees. Avenue of trees stretching from F. to left; on right castle against a golden sky.  
 Bought from Turner by Mr. Gillott.
- St. Mawes, Falmouth Harbour.** Circa 1809. [National Gallery. Turner Collection, No. 484.]  
 36 x 48. Engraved by W. Kernot.
- St. Michael's Mount, Cornwall.** R.A. 1834. [Sheepshanks Collection, V. and A. Museum.]  
 24 x 30½. Gleam of light over rock. Storm on right. Fishing boats on sand.
- Saltash.** Circa 1812. [New York, Metropolitan Museum of Art, since 1886. Miss Maria C. Miller. R.A. 1885. M. 1857.]  
 35½ x 47. River Tamar in F., boats and figures on the banks. "Beer" on signboard. On an old building, right, "England expects every man to do his duty." Steeped in afternoon sunlight.
- Sandbank, with Gypsies — A Sketch.** Before 1809. [National Gallery. Turner Collection, No. 407. On loan to Corporation of Oldham since 1884. In Turner's Studio, 1809.]  
 24 x 33. Cows on sandbank relieved against sky. Gypsy camp in dark hollow to left.  
 Cf. *Liber*, No. 91 (Rawlinson). Soft ground etching by J. M. W. Turner. Unpublished plate.
- Schaffhausen, Falls of the Rhine at.** R.A. 1806. [The late Lord de Tabley. M. 1857. R.A. 1879. Bought by his ancestor, Sir J. Leicester.]  
 57 x 92. Rainbow, half formed, hanging over the Falls. In F. a backing wagon with kicking horses, and bales and boxes. Some cattle being driven to the ferry-boat.  
 Rough etching in Young's "Leicester Gallery."
- Sea Piece.** Circa 1805. [Pandeli Ralli, Esq., ex the late Sir Julian Goldsmid, Bart., R.A.]

## LIST OF OIL PICTURES

1896, and John Gibbons. "Painted for Jack Bannister, the Comedian."

$17\frac{1}{2} \times 23\frac{1}{2}$ . Two Dutch gallots to left are taking in sail; a third approaching full sail in centre. Dark clouds to left, sun on distant low coast to right. Rough choppy sea. Very black in parts.

**Sea Piece.** [Ex Gillott Collection. Chr. 1872, Gillott.]

$13 \times 18$ . Open sea view.

**Sea Piece—Autumnal Sunset.** [Ex Sir John Mildmay.]

$36 \times 48$ . Sun setting over sea; two fishing boats. On shore to left fisherman standing by boat. A woman and boy to right.

Engraved *Liber*, No. 40 (Rawlinson) as the "Mildmay Sea Piece," pub. 1812.

**Sea Piece—Bligh Sands, near Sheerness. Fishing Boats trawling.** Painted before 1809. R.A. 1815. [National Gallery. Turner Collection, No. 496. In Turner's Studio, 1809.]

$35 \times 47$ . Engraved by R. Brandard. Also a lithograph coloured by hand.

**Sea Piece—Bligh Sands, Sheerness.** 1805-10. [Arthur Sanderson, Esq., Edinburgh.]

$40 \times 50$ . Burst of light from centre of stormy sky upon sea and sails of small craft. On wet sands in front four men pushing off and getting ready pilot boat.

**Sea Piece—Boat on Crest of Wave.** Circa 1805. [T. Horrocks Miller, Esq., R.A. 1889, ex Rufford (M. 1857), Birch and Dobree Collections.]

$35\frac{1}{2} \times 47\frac{1}{2}$ . Looking across bay from shore, harbour and building right distance. A boat with four men, one in red jacket, rising on crest of wave. Fishing smack further out on left. Stormy sky.

Engraved by J. Cousen, "Turner Gallery."

**Sea Piece—Boats carrying out Anchors and Cables to Dutch Men-of-War,** 1865. R.A. 1804. [Geo. Donaldson, Esq., ex Sir Horatio Davies, Bart., M.P. G.H. 1899. Chr. 1856, Lord Delamere (with "Fishermen on Lee-shore"); 1879, Benoni White; 1891, W. Houldsworth.]

$40 \times 51$ . Fleet of Dutch men-of-war lying-to, in strong breeze. In front, rowing-boat with cables and anchors. Coast in distance, right. Clear sky.

**Sea Piece—Calais Harbour, Fishing Boats entering.** Circa 1803. [Archibald Coats, Esq., ex the late Henry Drake. R.A. 1884. G.H. 1892. Glasgow, 1901.]

$28 \times 38$ . Fresh breeze, two fishing-boats sailing into Harbour. To right, a beacon; ships and buildings in distance beyond pier. Dark lowering clouds.

Cf. *Liber*, No. 55 (Rawlinson).

**Sea Piece—Off Calais Harbour.** "Now for the Painter" (rope). Passengers going on Board. R.A. 1827. [John Naylor, Esq., Leighton Hall. M. 1857. Purchased from Turner.]

$59 \times 89$ . Flat open boat with passengers, reflected in trough of pale greenish sea. She lowers her sail on approaching packet boat. On flag, "Pas-de-Calais." Town on horizon, right. Sun just rising, lit by numerous reflections.

Large mezzotint by W. Davison, 1830. Engraved by J. Cousen, "Turner Gallery."

**Sea Piece—Calais Pier. French Poissards preparing for Sea. The English Packet arriving.** R.A. 1803. [National Gallery. Turner Collection, No. 472.]

$67 \times 94\frac{1}{2}$ . Engraved by Th. Lupton (large mezzotint) and by J. Cousen for "Turner Gallery."

Lupton's plate was spoiled by frequent alterations. Some proofs from it, coloured by hand, are in existence. The plate sold at Chr. in 1873.

There is also a large etching by Sir F. Seymour Haden.

**Sea Piece—The Calm.** Before 1809. [(?) Chr. 1875, G. R. Burnett (17 x 23). In Turner's Studio, 1809, as "Fishing Boats in a Calm."]

Fishing-boats with sails hoisted, becalmed. To extreme right two men on shore with nets. Full-rigged ship in distance left.

Enched and mezzotinted by J. M. W. Turner "from the picture in his possession" (1812). *Liber*, No. 44 (Rawlinson).

**Sea Piece—Dutch Fishing Boats.** Circa 1826. [John Naylor, Esq., Leighton Hall. Purchased from Turner.]

$59 \times 89$ . Dutch galliot to left, sail caught by gust of wind, reflected in trough of pale greenish waves. Squall approaching from left. Other sailing boats partly hide a man-of-war at anchor in distance. Blue sky above.

Companion to the "Pas de Calais."

**Sea Piece—Dutch Fishing Boats in Rough Sea.** 1800-1803. (?) R.A. 1801. [Earl of Ellesmere, Bridgewater House. Painted for the Marquis of Stafford.]

$60 \times 84\frac{1}{2}$ . Misty sky with heavy clouds, Dutch gallots on crest of wave; beyond, Dutch men-of-war and distant coast.

Unpublished mezzotint by Richardson.

Small mezzotint by J. Young, in his "Stafford Gallery."

Engraved by J. C. Armytage, "Turner Gallery."

The composition almost identical with a Vandervelde in the Ellesmere gallery, but reversed.

If this picture is the "Dutch Boat in a Gale," of the R.A. 1801, it is Turner's earliest large sea piece.

**Sea Piece—Fire at Sea.** (Unfinished.) [National Gallery. Turner Collection, No. 558.]

$93 \times 67$ . Engraved by J. Cousen, "Turner Gallery"

## TURNER

- Sea Piece—Fishermen on a Lee-shore in Squally Weather.** R.A. 1802. [Lord Iveagh, K.P. G.H. 1899. R.A. 1883. Chr. 1856, Lord Delamere (with "Boats carrying out Anchors"); 1879, Benoni White.]  
 $35\frac{1}{2} \times 48$ . Rough sea under heavy grey clouds. On right fishermen hauling up boat. Stern of large Dutch vessel, with man smoking, projects into F. on left.
- Sea Piece—Fishing Boats discharging.** 1803-1806. [Arthur Sanderson, Esq., Edinburgh. Chr. 1874, J. Farnworth.]  
 $18\frac{1}{2} \times 27\frac{1}{2}$ . Two fishing-boats drawn up on sandy shore, the sails caught by evening light. To right Dutch fishermen by old capstan. Lobster pots on sand to left.
- Sea Piece—Fishing Boats in a Rough Sea.** Circa 1805. [Earl of Northbrook, G.C.S.I., ex Pender Collection. Chr. 1897, Pender.]  
 $9 \times 13\frac{1}{4}$ .
- Sea Piece—Indiamen and Man-of-War, or "Ships bearing up for Anchorage."** R.A. 1802. [Lord Leconfield, Peterworth. R.A. 1892.]  
 $47 \times 71$ . To right, group of five sailing-ships tacking in various directions, lit by gleam of light from side of towering mass of cumulus clouds. To left, man-of-war at anchor, and in F. end of jetty. Dark and gloomy from blackening. Signed "J. M. W. Turner, p." Engraved *Liber*, No. 10 (Rawlinson) as "Ships in a Breeze."
- Sea Piece—The Meuse. Orange-Merchantman going to pieces on the Bar.** R.A. 1819. [National Gallery. Turner Collection, No. 501.]  
 $67 \times 94\frac{1}{2}$ . Engraved by R. Wallis.
- Sea Piece—Wreck of the Minotaur on the Haak Sands, at Mouth of Texel, Dec. 1810.** [Earl of Yarborough. M. 1857. G.H. 1892. R.A. 1894. Painted for Lord Yarborough after 1810.]  
 $68 \times 95$ . On the left the wreck lies beam-end on the sands; a Dutch galion on either side endeavours to reach the wreck. An open boat with passengers tossing in waves, with the ship's rudder, &c., in F. Engraved on steel by T. O. Barlow, R.A. Smaller sketches or replicas of above:—  
 1. Sir Charles Robinson, G.H. 1899 ( $38 \times 50$ ), differs in composition.  
 2. W. Hughes, Gros. G. 1888 ( $16 \times 24$ ).
- Sea Piece—The Guardship at the Nore.** Circa 1805. [Ex W. O. Forster of Stourbridge, Inter. Exhib. 1862. Chr. 1854, J. Wadmore. In Turner's Studio, 1809.]
- Sea Piece—The Nore.** [George J. Gould, Esq., Lakewood, ex Earl of Essex. M. 1857. R.A. 1884. G.H. 1899. Chr. 1893, Earl of Essex.]  
 $35 \times 48$ . Heavy rolling sea, boat with four men, one with red cap, on right large sailing boat taking in sail, beyond on left man-of-war at anchor, partly hidden by sail of barge. Shipping and low land in distance. Sky dark to left, vivid light on right.  
 Signed and dated, "J. M. W. Turner, R.A., p.p. 1808." (?) In Turner's Studio, 1809, as "Fishermen hauling a Whitstable hoy, Shoeburyness."
- Sea Piece—Off the Nore! Wind and Water.** Circa 1840. [Messrs. Agnew, ex P. Westmacott, Esq. G.H. 1899.]  
 $12 \times 18$ . Squally weather. White sail vaguely seen in centre. Chalky pigment.
- Sea Piece—The Pilot Boat.** 1805-1810. [Fred. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]  
 $35\frac{1}{2} \times 47\frac{1}{2}$ . Agitated sea. Man in boat on left hails with his red cap the nearest of two smacks. Beyond on right man-of-war at anchor. Low coast line in distance. Bust of light from broken, stormy sky falls on greyish-green sea in F. and on boat. Signed "J. M. W. Turner, R.A."  
 Cf. Mr. Gould's "Nore."
- Sea Piece—Port Ruysdael.** R.A. 1827. [Hon. George A. Drummond, of Montreal. Chr. 1863, El. Bicknell; 1899, Sir John Kelk.]  
 $35 \times 47$ . Dark groin with beacon post in F. right; below, on sand, basket and fish. Smack running into harbour. Rolling storm clouds along whole horizon. Clear above, and gleam of light illuminates the rough sea, of pale yeasty-brown colour. Composition and effect taken from a picture by Ruysdael. See *Art Journal*, 1901, p. 288.
- Sea Piece—Port Ruysdael. Fishing Boats bringing in a disabled Ship.** R.A. 1844. [National Gallery. Turner Collection, No. 536.]  
 $33 \times 47$ .
- Sea Piece—Sheerness.** 1808-10. [Lady Wantage, R.A. 1891, G.H. 1899; ex Mr. Wells of Redleaf (M. 1857), Sir Thomas Baring and Mr. J. Newington Hughes. Chr. 1848, Baring; 1890, Wells, exor.]  
 $40\frac{1}{2} \times 57\frac{1}{2}$ . Small sailing-boat with brown sails on crest of wave, near to it in right corner an open boat with three fishermen. Man-of-war at anchor on left. Sinking sun seen through luminous haze. Low coast line, with Sheerness on right.  
 Cf. *Liber*, No. 20, 1809. The sketch for "Mr. Leader's Sea-piece." Similar composition, but reversed.

## LIST OF OIL PICTURES

**Sea Piece—Shipwreck. Fishing Boats endeavouring to Rescue the Crew.** [National Gallery. Turner Collection, No. 476.] Painted 1804, exhibited in his Studio. Purchased by Sir John Leicester (Lord de Tabley), and exchanged by him for "The Sun rising in a Mist."  $67\frac{1}{2} \times 95$ . Engraved by Ch. Turner, A.R.A., J. Burnet, T. Fielding, and by W. Miller for the "Turner Gallery." Some of the impressions of C. Turner's large mezzotint are coloured by hand, possibly by Turner himself. See Thombury, pp. 193-4.

**Sea Piece—Shore with Boats.** [The late Henry Drake, Esq. R.A. 1884. G.H. 1892. (?) Chr. 1872, Gillott, "Coast Scene with Boats" (13 x 17).]

13 x 17. Boats and fishermen on shore in F. Low coast line on horizon. Evening sky.

**Sea Piece—The Slave Ship: Slavers throwing overboard Dead and Dying. Typhoon coming on.** R.A. 1840. [Boston Museum of Fine Arts. Chr. 1869, Ruskin.]

36 x 48. Gleam of setting sun in opening of wild sky. Ship on left. To right, in front, fish and leg of drowning man appear above water.

Bought by Mr. Ruskin out of Turner's Gallery.

**Sea Piece—Snowstorm. Steamboat making Signals.** R.A. 1842. [National Gallery. Turner Collection, No. 530.]  $35\frac{1}{2} \times 47\frac{1}{2}$ . "The author was in this storm the night the *Ariel* left Harwich." Engraved by R. Brandard.

**Sea Piece—Spithead. Boat's Crew recovering an Anchor.** R.A. 1809. [National Gallery. Turner Collection, No. 481.]

67 x 92. Engraved by W. Miller, "Turner Gallery."

**Sea Piece—The Storm.** Painted 1840. [Stephen G. Holland, Esq., ex Mrs. Pounds. G.H. 1899.]

12 $\frac{1}{2}$  x 21. Raging greyish-green sea; figures clinging to stern of wrecked vessel. To left, heeling over and lost in spray, a cutter is approaching to rescue. To right in distance another large vessel in distress.

**Sea Piece—The Day after the Storm.** Painted 1840. [Stephen G. Holland, Esq., G.H. 1899, ex Mrs. Pounds.]

12 $\frac{1}{2}$  x 21. Sea washing in to group of people gathered on shore in F. To right, disabled vessel with two masts gone. Sun rising to left in yellow haze.

**Sea Piece—Stormy weather, Vessels Stranded near a Jetty.** [National Gallery. Turner Collection, No. 469.]

Panel. 11 x 7 $\frac{1}{2}$ . Aquatint by Frank Short.

**Sea Piece—Junction of Thames and Medway, or "Meeting of the Waters."** 1805-10. [P. A. B. Widener, Esq., Philadelphia, ex J. N. Hughes of Winchester, and Gillott (M. 1857) Collections. Chr. 1872, Gillott.]

42 x 56 $\frac{1}{2}$ . View from the North Buoy, with Sheerness and the Isle of Sheppey on the horizon. To left sailing-boat in shadow, heeled over by wind. Two sailing barges to right.

**Sea Piece—Junction of Thames and Medway, with Sheerness and Isle of Sheppey.** Circa 1805. [Oxford University Galleries. Presented by the Rev. Th. Primrose, 1851.]

13 $\frac{1}{2}$  x 17 $\frac{1}{2}$ . Fishing-boats in front in stiff breeze; ships in mid-distance. Dark cloud on right, coast in sunlight beyond.

Cf. Mr. Widener's large "Thames and Medway," and the spurious Sea-piece (No. 813) in the National Gallery, all three being nearly identical in composition.

**Sea Piece—The Mouth of the Thames.** [Ex the Duke of Westminster. R.A. 1871. Gros. G. 1888.]

12 $\frac{1}{2}$  x 18. Isle of Sheppey seen in distance. Engraved in mezzotint by Frank Short.

**Sea Piece—Van Tromp's Barge at the entrance of the Texel, 1645.** R.A. 1831. [Soane Museum.]

35 x 47. The gaily-painted barge in sunlight running before wind; above, a wind-swept storm-cloud. Greenish, muddy sea.

Purchased from the artist by Sir John Soane.

The Admiral's correct name was "Tromp," without the article.

**Sea Piece—Van Tromp going about to please his Masters, ships a sea and gets a good wetting.** R.A. 1844. [Holloway College Gallery. Chr. 1883, H. Woods.]

36 x 48. Open sailing-boat caught by heavy sea, and heeling over; gleam of light on sails and on tumbling sea in front. Shipping seen through spray and mist.

For the sequence of the "Van Tromp" pictures, see pamphlet by Mr. C. W. Carey, Curator of the Holloway College.

**Sea Piece—Van Tromp returning after the Battle off the Dogger Bank.** R.A. 1833. [National Gallery. Turner Collection, No. 537. On loan to Corporation of Sheffield since 1884.]

33 x 47. Similar to the 1832 picture, but in bad condition and much changed.

# TURNER

**Sea Piece—Van Tromp's Shallop at the Entrance of the Scheldt.** R.A. 1832. [Sir Charles Tennant, Bart. R.A. 1894 and 1901. Ex K. D. Hodgson, Esq., M.P. and Munro of Novar. Chr. 1878, Munro.]

35 x 47. Vessels tacking in various directions with light winds. Man-of-war an anchor on right. White towers of towns on horizon. Sunlit clouds and fresh sea.  
Bought by Mr. Munro of Novar from the artist.

**Sea Piece—Van Tromp's Shallop at the Entrance of the Scheldt.** Circa 1832. [T. Horrocks Miller, Esq. R.A. 1889. Ex John Miller. M. 1857.]

35 x 47. Open sea, with fresh breeze. In front a small row-boat, followed by a sailing barge with high poop. Men-of-war and other craft behind. Stormy sky.

**Sea Piece—The Victory, returning from Trafalgar, "in three positions."** Painted 1806. [Sir Donald Currie, G.C.M.G. G.H. 1899. R.A. 1892. Ex Farnley Collection. Chr. 1890, Fawkes.]

26 x 39. Sea agitated and in shadow; white cliffs of the Needles on horizon to right. Line-of-battle ship sailing up Channel, similar ships on right and left preparing to wear. Cf. Etching by F. Short, from sepia sketch by Turner, in Nat. Gallery, Vaughan Bequest.

**Sea Piece—The Wreck Buoy.** R.A. 1849. [Mrs. George Holt. G.H. 1899. Glasgow, 1901. Ex Graham and Novar Collections. Chr. 1867, Munro; 1887, Graham.]

37 x 48. Storm clearing off, first gleam of light and double rainbow passing over white sail of yacht. Nearer, a barge with bright red sail. In front to right a green buoy marking a wreck, and to left another buoy.  
An early picture, altered and repainted.

**Shadrach, Meshach and Abednego, coming from the Fiery Furnace.** R.A. 1832. [National Gallery. Turner Collection, No. 517. Not publicly exhibited.]

Panel. 35 $\frac{1}{2}$  x 27 $\frac{1}{2}$ . Group of figures in quasi-Venetian costume dancing in F. left. Rising above the glowing light from furnace is seen a colossal idol. Behind, tall white buildings.

**Snowdon: Waggoners—Early Morning.** 1798-1800. [R. Hall MacCormick, Esq., Chicago. Ex the Right Rev. Dr. Nixon. Chr. 1891, Sir W. Drake.]

White-hooded market-wagon with peasants resting beside stone cottages. Snowdon seen beyond.

**Snowstorm, Avalanche and Inundation. See Aosta, Valley of.**

**Sodom, The Destruction of.** Circa 1805. [National Gallery. Turner Collection, No. 474.]

57 x 93.

**Somerhill, near Tunbridge, the Seat of W. F. Woodgate, Esq.** R.A. 1811. [Ralph Brocklebank, Esq. R.A. 1880, and G.H. 1899. Chr. 1851, Alexander; 1876, Wynn Ellis.]

35 x 47 $\frac{1}{2}$ . In front broad sheet of water with boat and ducks on left. Beyond, meadow with cattle and gentle slope, wooded in parts, rising to house on top of hill. Late afternoon in early autumn, warm golden-green on foliage.  
Painted for Mr. Alexander.

**Staffa—Fingal's Cave.** R.A. 1832. [Lenox Library, New York. Bought for Mr. Lenox by C. R. Leslie, R.A. Signed "J. M. W. Turner, R.A."]

36 x 49. Basaltic cliffs to left, with sea breaking on them. Rain and mist. Sun breaks from below black clouds on right. Steamer in centre. (Bell, "Exh. Works of Turner.") A letter from Turner, dated August, 1846, to Mr. Lenox, describing his journey to Staffa, is quoted in the Lenox Library Catalogue. The first Turner to go to America. See Leslie's "Autobiography."

**Sun Rising through Vapour—Fishermen Cleaning and Selling Fish.** R.A. 1807. Brit. Inst. 1809. Exchanged with Sir John Leicester for "The Shipwreck," but re-purchased by Turner at the De Tabley sale, 1827. [National Gallery. Turner Collection, No. 479.]

52 x 70. Engraved by J. C. Armytage, "Turner Gallery." A mezzotint in Young's "Leicester Gallery," where the size of the picture is however given as 27 x 46, as if taken from the following picture.

**Sun Rising through Vapour.** Circa 1807. [Mrs. Johnstone Foster, ex Farnley Collection. Chr. 1890, Fawkes.]

27 x 40. Sun rising over sea to left, large man-of-war at anchor. Fishermen on sands to right. Small replica of the picture in the National Gallery.

**Sun Rising through Vapour. See Fish-market on Sands.**

**Sunset—A Sketch.** [National Gallery. Turner Collection, no number. On loan to Corporation of Stoke-upon-Trent since 1884.]

**Tabley, the Seat of Sir J. F. Leicester, Bart.—Calm Morning.** R.A. 1809. [Lord Leconfield, Petworth. Chr. 1827, Lord de Tabley. Bought by Lord Egremont.]

37 x 48. Calm lake. Barges to left of central tower. Companion to the picture still at Tabley. Rough etching in Young's "Leicester Gallery."

## LIST OF OIL PICTURES

- Tabley, the Seat of Sir J. F. Leicester, Bart.—Windy Day.** R.A. 1809. [The late Lord de Tabley. R.A. 1881. M. 1857.]  $36 \times 47\frac{1}{2}$ . Lake, with slate-blue shallow water, rippling in the wind. Large round tower in middle. Sailing boats in distance the house, with woods on left. Cloudy sky. Rough etching in Young's "Leicester Gallery."
- Tamar, Hulks on the.** Circa 1813. [Lord Leconfield, Petworth.]  $36 \times 48$ . Hulk to left, partly hidden by passenger boat. Three others to right. Greenish-yellow sunset sky; much faded.
- Tambourine Player.** See Italy, Dream of.
- Tapping the Furnace.** See Hero of a Hundred Fights.
- Teddington.** See Pope's Villa.
- Teignmouth Harbour.** Circa 1813. [Lord Leconfield, Petworth.]  $35 \times 48$ . Calm estuary. Cattle in water to left. Ship-building to right. Evening sky, but colour almost entirely gone, and the clouds above darkened. Cf. the "Teignmouth" of the "S. Coast."
- Téméraire, The Fighting, tugged to her last Berth to be broken up, 1838.** R.A. 1839. [National Gallery. Turner Collection, No. 524.]  $35\frac{1}{2} \times 47\frac{1}{2}$ . Engraved by J. T. Willmore, A.R.A. Also a chromolithograph.
- Téméraire, The Fighting. Study for (?)** Circa 1838. [Gen. the Hon. Reg. Talbot, C.B.]  $18 \times 20$ . To right the sun setting in yellow light over water. To left a small steamer with "Victory" on paddle-box; and behind it a large three-decker, the masts decorated with flags. Unfinished study, rubbed in in parts. A "Study for Fighting Téméraire" ( $12\frac{1}{2} \times 19\frac{1}{2}$ ) was sold at the Bicknell sale, 1865.
- Town, View of a. A Sketch.** [National Gallery. Turner Collection, No. 475.]  $9\frac{1}{2} \times 13$ .
- Trafalgar, The Battle of. Death of Nelson.** Brit. Inst. 1808. [National Gallery. Turner Collection, No. 480.]  $68 \times 94$ . "As seen from the mizzen starboard shrouds of the Victory." Engraved by J. B. Allen.
- Trafalgar, Battle of.** Circa 1808. [Greenwich Hospital. Painted for George IV. and presented by him to the Hospital in 1829.]  $102 \times 144$ . The Victory in centre, a French ship (the *Redoutable*?) going down to right. Crowded boats and mass of wreckage in rough sea in front. Engraved in "Turner Gallery," by W. Miller.
- Trafalgar, Battle of.** (Sketch for picture at Greenwich.) [National Gallery. Turner Collection, No. 556. On loan to Corporation of Stockport.]  $35 \times 47$ . Wreckage and boats, with figures roughly indicated.
- Trojan Fleet, Departure of the.** R.A. 1850. [National Gallery. Turner Collection, No. 554. On loan to Corporation of Manchester since 1884.]  $35 \times 47$ .
- Trossachs, The.** Circa 1810. [Humphrey Roberts, Esq. R.A. 1894. Ex K. Hodgson, Novar and Swinburne Collections. Chr. 1867, Munro.]  $25 \times 39\frac{1}{2}$ . Sunlight on Ben Venue to right, beneath which a glimpse of lake is seen. Dark wooded slope to left.
- Trout Stream, The, The Dee at Corwen Bridge.** Circa 1807. [Ex Abel Buckley, Esq. Glasgow, 1901. G.H. 1899. R.A. 1878 and 1895. M. 1857. Chr. 1893, Earl of Essex.]  $36 \times 48$ . Wide shallow stream running through centre of picture, with three men fishing. Bridge with arches in middle distance. Flood of light from clouds, rolling away on left. In Turner's Studio, 1809, as "Trout-fishing in the Dee, Corwen Bridge."
- Tummel Bridge, Perthshire.** Painted 1812. [Ex Sigismund Rucker and J. Fenton Collections. Chr. 1880, J. Fenton.]  $12 \times 18$ . Wide river bed, men searching for spars amid boulders brought down by flood. Beyond, long line of bridge relieved in light against dark mountains. The "Highland Bridge," M. 1857, exhibited by J. Miller, is perhaps this picture. Lithograph by J. Barnack, 1852.
- Tusculum: Cicero at his Villa.** R.A. 1839. [(?) Edward Hermon, Esq., ex Novar Collection. Chr. 1867, Munro. Bought by Lord Powerscourt. Chr. 1882, E. Hermon. Bought in.]  $35\frac{1}{2} \times 47\frac{1}{2}$ .
- Tyne by Moonlight.** See Keelmen, &c.
- Ulysses deriding Polyphemus: Homer's Odyssey.** R.A. 1829. [National Gallery. Turner Collection, No. 508.]  $51 \times 79$ . Engraved by E. Goodall. Large chromolithograph by J. C. Ogle.

## TURNER

**Undine giving Ring to Masaniello.** R.A. 1846. [National Gallery. Turner Collection, No. 549. Not publicly exhibited.]

$30\frac{1}{2} \times 30\frac{1}{2}$ . Globular mass of white in centre from which water-nymphs issue. Masaniello stooping to receive ring.

**Unpaid Bill, The.** R.A. 1808. [A. R. Boughton Knight, Esq. R.A. 1882.]

Panel.  $24 \times 31\frac{1}{2}$ . "The dentist repriming his son's prodigality." Laboratory, single window admitting afternoon light, near which doctor seated at table.

**Van Goyen looking for a Subject.** See *Antwerp*.

**Venice: Bridge of Sighs, Ducal Palace and Custom House: Canaletto painting.** R.A. 1833. [National Gallery, No. 370. Vernon Bequest, 1847.]

Panel.  $20 \times 32$ . Engraved by J. T. Willmore, A.R.A., and by T. A. Prior. Large chromolithograph by J. C. Ogle.

**Venice.** Perhaps R.A. 1833. [T. Horrocks Miller, Esq. R.A. 1889. G.H. 1894.]

$24 \times 36$ . Doge's Palace and Riva degli Schiavoni. Custom House on left. Gondolas on lagoon. Blue sky with clouds.

**Venice: Dogana & S. Giorgio Maggiore.** R.A. 1834. [John Naylor, Esq., Leighton Hall, ex H. McConnell.]

$36 \times 48$ . Looking across the Canal. S. Giorgio and the Dogana to right. Shipping with bright-coloured sails right and left. Brilliant afternoon light. See below, note to "Venice" of 1842.

**Venice: Grand Canal from the Porch of the Salute.** R.A. 1835. [Metropolitan Museum, New York. Presented by Cornelius Vanderbilt, Esq., 1899. Ex Earl of Dudley, Mendel and Novar Collections. Chr. 1860, Munro; 1875, S. Mendel.]

$36 \times 48$ . Steps of Salute Church on right, with Dogana beyond. Campanile in sunlight over houses on left. Fishing boats decorated with banners. Late evening light. Signed "J. M. W. T." in left corner.

Painted for Mr. Munro, of Novar. Engraved by W. Miller, 1838, and by E. Brandard in "Turner Gallery."

**Venice: St. Mark's Place by Moonlight (Juliet and her Nurse).** R.A. 1836. [Col. Payne, New York. Ex K. Hodgson and Novar Collections. Chr. 1878, Munro.]

$35 \times 47\frac{1}{2}$ . On extreme right, on parapeted roof, Juliet with her nurse. Panoramic view over the Piazza and the Canal to right. Crowds of masquerading figures. Conflicting lighting from fireworks and early dawn. Engraved by Hollis, 1842 (subscription plate).

**Venice: Grand Canal. "Shylock."** Known also as "Marriage of the Adriatic." R.A. 1837 (with quotation from "Merchant of Venice.") [Ralph Brocklebank, Esq. G.H. 1894 and 1899. Ex Ruskin Collection. Chr. 1872, J. Ruskin.]

$59 \times 44$ . Looking up Grand Canal towards Rialto. Figures on steps of Palace, right. Monk giving his blessing, with nuns and numerous figures in boats. In F., extreme right, Shylock presenting the bond to Antonio. Mid-day with high cirrus.

Painted for Mr. Ruskin, senr.

**Venice, with the Bridge of Sighs.** R.A. 1840. [National Gallery. Turner Collection, No. 527. On loan to Corporation of Leicester since 1884.]

$24 \times 36$ . Engraved by J. C. Armytage, "Turner Gallery."

**Venice, from the Canale della Giudecca.** R.A. 1840. [Sheepshanks Collection, V. and A. Museum.]

$23\frac{1}{2} \times 35\frac{1}{2}$ . Looking eastwards. Cluster of boats on calm greenish water. The white mass of the Salute rising over the nearer buildings. Blue afternoon sky. Engraved, "Turner Gallery."

**Venice : Depositing Bellini's Pictures in the Redentore Church.** R.A. 1841. [J. Pierpont Morgan, Esq. Whitechapel Art Galleries, 1901. Paris, 1900. Ex Sir John Pender. Chr. 1897, Pender.]

$28 \times 44$ . Looking along the Giudecca. The Redentore Church on right. In centre a barge decorated with flags. The pictures seen in other boats, all crowded with costumed figures. Predominant red in figures and decorations, and pale-green water between. White clouds reflecting bright light. Engraved by J. T. Willmore, A.R.A.

**Venice : Ducal Palace, Dogana and part of S. Giorgio Maggiore.** R.A. 1841. [Chr. 1853, W. J. Broderip (Egg). Ex Chantrey Collection.]

Bought by Chantrey on the varnishing day. Since damaged in restoration. See Thornbury, pp. 179 and 604.

**Venice : The Giudecca, &c. From the Canale di Fusina.** R.A. 1841. [Sir Donald Currie, G.C.M.G. G.H. 1899. Ex Pender and Bicknell Collections. Chr. 1863, Bicknell; 1897, Pender.]

$24 \times 36$ . View from a point near the western end of the Giudecca; along the horizon white domes and campanili, the Salute, San Giorgio and Redentore. Scattered boats. White fleecy clouds in blue sky.

Companion to the "Campo Santo." Both painted for Mr. Bicknell.

## LIST OF OIL PICTURES

**Venice : Campo Santo.** R.A. 1842. [Mrs. Keiller. G.H. 1899. Ex Bicknell and McConnell Collections. Chr. 1863, Bicknell; 1886, McConnell.]

24 x 36. The rosy walls of cemetery seen over calm deep blue lagoon to right. A lateen-sailed felucca to left, mountains on the horizon. Sky full of fleecy clouds.

Companion to "Giudecca." Both painted for Mr. Bicknell. Etching of cirrus of sky by J. C. Armitage in "Modern Painters."

**Venice : The Dogana, San Giorgio Maggiore, and the Citella, from the Riva.** R.A. 1842. [National Gallery, No. 372. Vernon Bequest, 1847. On loan to Corporation of Leicester since 1884.]

24 x 36. This picture and Mr. Taylor's "Venice" are taken from nearly the same point. Mr. Bell's identification is here adopted. (See Bell, "Exh. Works of Turner.")

The National Gallery Catalogue identifies this picture with the "Venice" of 1834.

**Venice : Dogana and Salute.** R.A. 1843. [James Ross, Esq., of Montreal. Ex Fowler Collection. Chr. 1878, E. Bullock; 1899, Fowler.]

24 x 36. The Salute Church rising over the Dogana forms central mass. Buildings and shipping illuminated by the sun. Paved landing-place in F. Signed to right "J. M. W. T."

**Venice : "Sun of Venice" going to Sea.** R.A. 1843. [National Gallery. Turner Collection, No. 535.]

24 x 36. A small sketch, or replica, of this picture belongs to W. Q. Orchardson, Esq., R.A.

**Venice : S. Benedetto, looking towards Fusina.** R.A. 1843. [National Gallery. Turner Collection, No. 534.]

24 x 36. The title "Approach to Venice" belongs more aptly to Mrs. Moir's picture of 1844. Engraved by J. C. Armitage.

**Venice, Approach to.** R.A. 1844. [Sir Charles Tennant, Bart., ex Mrs. Moir. Liverpool Art Club, 1881. M. 1887. Ex Windus Collection. Chr. 1853, B. G. Windus.]

24 x 36. The city, as seen in crossing the lagoon from Fusina, in centre. Sunset, full moon rising on left.

**Venice : Sta. Maria della Salute.** R.A. 1844. [National Gallery. Turner Collection, No. 539. On loan to National Gallery of Ireland since 1884.]

23½ x 35½. Entrance to the Grand Canal on our right, with the Salute forming central mass.

**Venice : Quay with Ducal Palace, Riva degli Schiavoni and Church of S. Zaccaria.** R.A. 1844. [National Gallery. Turner Collection, No. 540. On loan to Corporation of Liverpool since 1884.]

23½ x 35½.

**Venice—Noon.** R.A. 1845. [National Gallery. Turner Collection, No. 541. On loan to Corporation of Warrington since 1884. More lately at Art Museum, Rotherham.]

23½ x 35½. Looking west. The Palace to right and S. Giorgio to left.

**Venice—Sunset, a Fisher.** R.A. 1845. [National Gallery. Turner Collection, No. 542. On loan to Corporation of Warrington since 1884.]

23½ x 35½. Salute in centre. Entrance of Grand Canal to right. Man fishing from a boat.

**Venice : The Giudecca.** Circa 1846. [Charles T. Yerkes, Esq.]

39 x 48. To the left, the Church and Campanile of the Redentore, in front of which are numerous boats with figures; near the centre, a gondola; on the right the angle of a quay, with various 'properties' upon it.

**Venice : Going to the Ball—Evening.** R.A. 1845. [National Gallery. Turner Collection, No. 543. On loan to Corporation of Manchester since 1884.]

23½ x 35½.

**Venice : Going to the Ball. San Martino—Evening.** R.A. 1846. [Sir Donald Currie, G.C.M.G. G.H. 1897. Chr. 1853, B. G. Windus; 1872, J. Gillott (to Lord Becht); 1895, J. Price.]

25 x 37. The towers and domes of Venice seen in distance across wide lagoon. A long line of gondolas stretching away from front. Cloudy sunset.

**Venice : Returning from the Ball. Sta. Martha—Morning.** R.A. 1846. [Sir Donald Currie, G.C.M.G. G.H. 1897. Ex Price, Gillott, Lord Becht, and Windus Collections. Chr. 1853, B. G. Windus; 1872, J. Gillott (to Lord Becht); 1895, J. Price.]

25 x 37. Pearly effect of dawn without much colour. Across the lagoon on right an island with two towers reflected in water. Sailing-boats and gondolas.

**Venice : Returning from the Ball. S. Martino—Morning.** R.A. 1845. [National Gallery. Turner Collection, No. 544.]

23½ x 35½.

## TURNER

**Venice: Grand Canal.** [Chr. 1880, Johnstone.  
Ex Novar Collection.]  
Painted on an engraving.

**Visit to the Tomb.** R.A. 1850. [National  
Gallery. Turner Collection, No. 555. On  
loan to Peel Park Museum, Salford, since  
1896. Removed from Stockport.]

$35\frac{1}{2} \times 47\frac{1}{2}$ . Looking down river or bay lined by  
classical buildings. Venus and Æneas standing under trees  
in F. left.

**Wales, View in.** Circa 1800. [National  
Gallery. Turner Collection, No. 466. On  
loan to Corporation of Stoke-upon-Trent  
since 1884.]

$22 \times 28$ . Mountain scene, with castle, evening.

**Walhalla, The Opening of, in 1842.** R.A.  
1843. [National Gallery. Turner Collection,  
No. 533. On loan to National Gallery of  
Ireland since 1884.]

Panel.  $42\frac{1}{2} \times 77\frac{1}{2}$ . "L'honneur au Roi de Bavière."  
Said to have been presented by Turner to the King of  
Bavaria—who returned it to the artist.  
Engraved by Ch. Cousen, "Turner Gallery."

**Walton Bridges.** Circa 1810. [Messrs. Thos.  
Agnew & Sons. Ex Earl of Essex. New  
Gallery, 1899.]

$35 \times 48$ . Looking along Thames to bridges; in F  
men washing sheep, others placing sheep in boats. White  
clouds.  
Painted for Lord Essex.

**Walton Bridges.** Circa 1812. [Lady  
Wantage. R.A. 1892. G.H. 1899. Ex  
Bolckow, Gillott, and Newington Hughes  
Collections. Chr. 1891, Bolckow; 1872,  
Gillott.]

$35 \times 48$ . Looking across the Thames to the bridges in  
mid-distance. Cattle on the banks and in the water to left.  
Barges and horses to right. Warm light of late afternoon.

**War: The Exile and the Rock Limpet.**  
*See Napoleon at St. Helena.*

**Waterloo, The Field of.** R.A. 1818.  
[National Gallery. Turner Collection, No.  
500.]

$57 \times 93$ . Mezzotint by F. C. Lewis.

**Watteau Painting.** (Study by Du Fresnoy's  
Rules.) R.A. 1831. [National Gallery.  
Turner Collection, No. 514. Not publicly  
exhibited.]

Panel.  $15\frac{1}{2} \times 27\frac{1}{2}$ . Artist in studio, turning from  
picture on easel to look at costumed female figure on right.

**Westminster: Burning of Houses of  
Lords and Commons, Oct. 16, 1834.**  
Brit. Inst. or R.A. 1835. [Holbrook Gaskell,  
Esq. R.A. 1885. Chr. 1868, Fisher.]

$35 \times 47$ . Westminster Bridge on right, crowded with  
spectators, lit up by the flames. Masses of rolling smoke,  
sky illuminated by reflection from fire. Crowded boats on  
river.

**Westminster: Burning of Houses of  
Lords and Commons.** Brit. Inst. or  
R.A. 1835. [Victor Marshall, Esq., of  
Monk Coniston. R.A. 1883.]

$36\frac{1}{2} \times 48\frac{1}{2}$ . The flames rise above the bridge in middle  
distance. Crowded barges by left bank.  
Bought from Turner by Mr. John Marshall.

**Westminster: Burning of Houses of  
Lords and Commons.** Circa 1835.  
[Arthur Sanderson, Esq., Edinburgh.]

$19\frac{1}{2} \times 23\frac{1}{2}$ . From opposite bank. Westminster Bridge  
much foreshortened, lit by glare on right. The Abbey towers  
seen through smoke. Crowds on bridge, in boats, and in  
immediate F.

**Weybridge, The Thames at.** Circa 1810.  
[Lord Leconfield, Petworth.]

$35 \times 47$ . Dark mass of trees to left of centre. Water  
to right. In F. large weeds, and peacock standing on  
sculptured stone.

Cf. Liber, No. 66 (Rawlinson), where circular temple introduced into otherwise similar composition, known as "Isis," or  
"Petworth Park."

**Whale-Ship, The. Beale's Voyage.** R.A.  
1845. [New York Metropolitan Museum.  
Ex Sir F. Seymour Haden (R.A. 1892),  
W. Leyland, &c.]

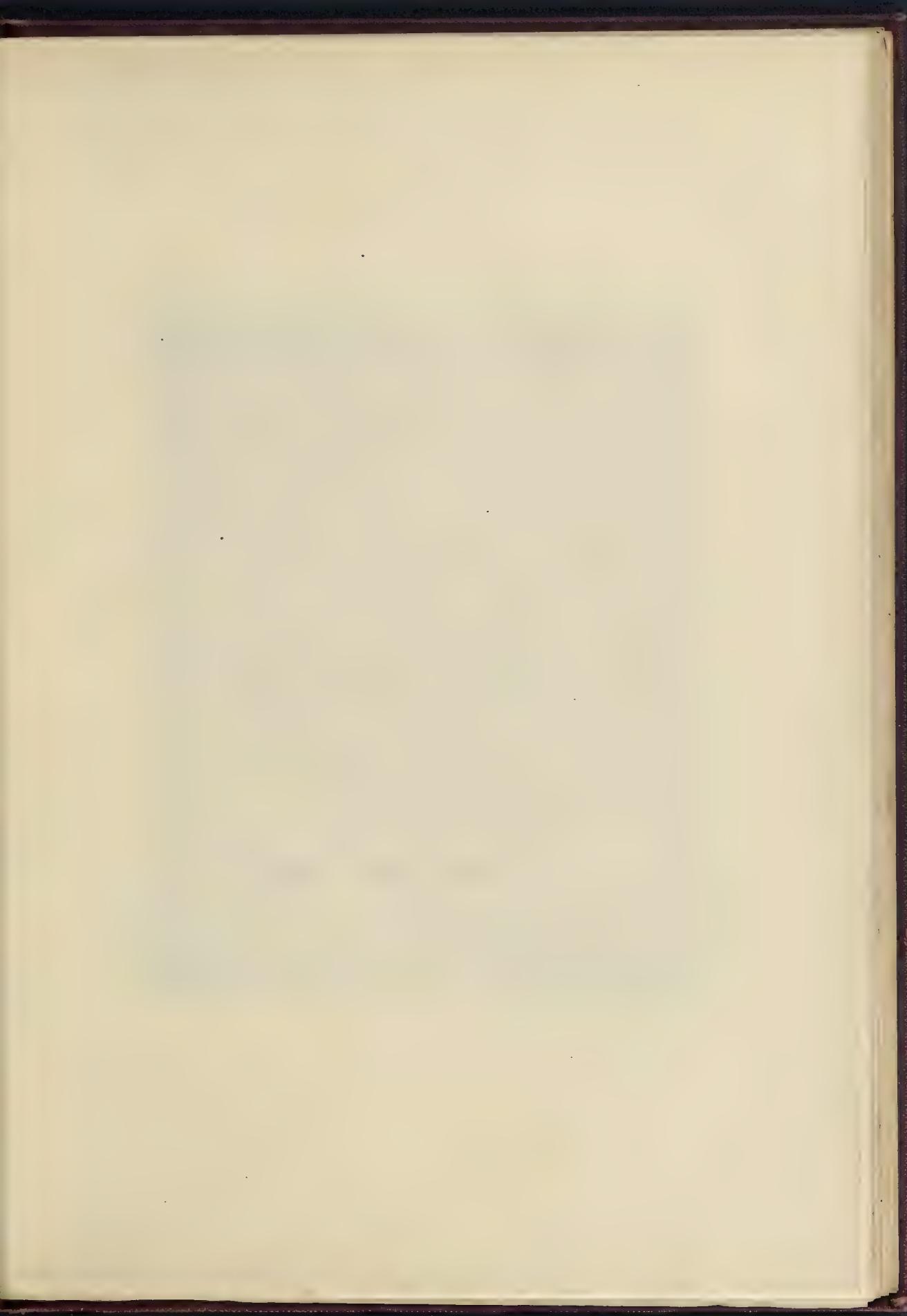
$42 \times 56$  N. Y. Cat ( $35 \times 48$  R. A. Cat.). Open sea.  
In front a whale is upsetting the whale-boat. The ship  
beyond in full sail. Stormy sky.

**Whalers.** R.A. 1845. [National Gallery.  
Turner Collection, No. 545. Not publicly  
exhibited.]

$35 \times 47$ . White misty sky, and white sails of ship.  
Boats in F. with figures throwing harpoons.

**Whalers entangled in Ice: boiling  
blubber.** R.A. 1846. [National Gallery.  
Turner Collection, No. 547. On loan to  
City Corporation, Glasgow, since 1884.]

$35\frac{1}{2} \times 47$ .



ORIGINAL LETTER BY TURNER.

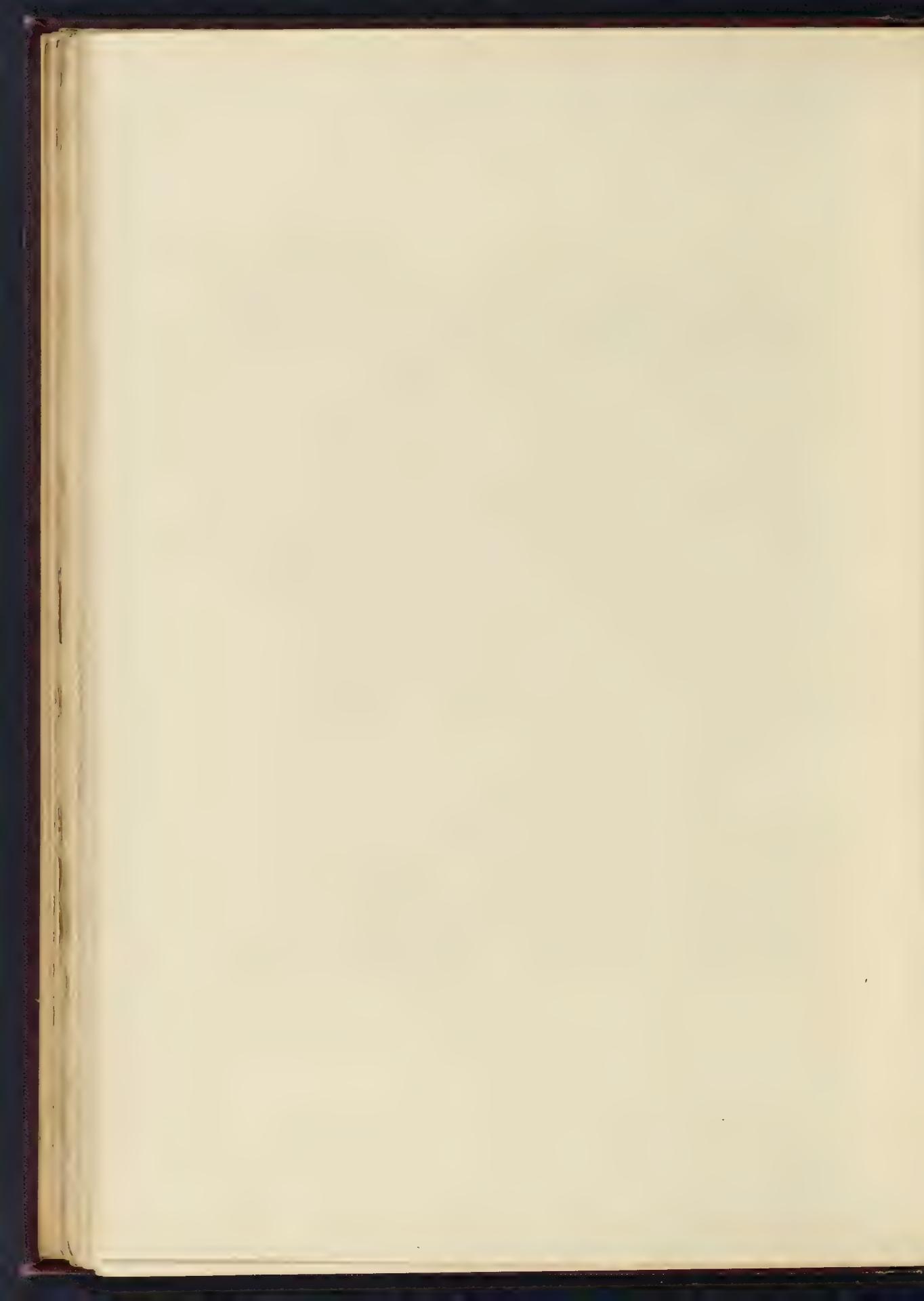
In the Collection of  
C. FAIRFAX MURRAY, Esq.

Dear Sir

It is very nice to receive this  
from up a mean. I will do Frostage

No No, No. The whole is far enough for such  
expenses. I wish to ~~not~~ (watch him)  
but mind I will be ~~at~~ no charge for his  
ip. and costs, just give your place will  
quite sufficient because the boundaries are  
marked by other allslowers, which he wants  
backlog for drawing (for surveying the same),  
what all he can to settle. The cost of the Survey  
for him some how or other. At this charge for  
these before he begin it. But I will not  
ask of ones back log of ground from the  
while when my terms whether

Yours most truly  
M. W. Turner



## LIST OF OIL PICTURES

- Whalers:** "Hurrah for the Whaler Erebus—Another Fish." R.A. 1846. [National Gallery. Turner Collection, No. 546. On loan to Corporation of Nottingham since 1884.]  
 35 x 47. Engraved by R. Brandard, "Turner Gallery."
- Whalley Bridge and Abbey, Lancashire.** Painted 1809. R.A. 1811. [Lady Wantage, from Overstone Collection, Chr. 1848, J. N. Hughes; 1876, Wynn Ellis.]  
 26½ x 38½. Dyers washing and drying cloth on sandy shore by river. Through the arches of a bridge in mid-distance part of the Abbey seen.
- "**What you will!**" R.A. 1822. [Ex Chantrey and Swinburne Collections. Chr. 1861, Lady Chantrey.]  
 "The first picture in the artist's last manner" (Thornbury). Not traced.
- Whitby (?) from the Sea.** 1805-10. [Lord Leconfield, Petworth.]  
 35 x 47. Church and ruin on slope of hill ending in cliff; town and harbour to right. Fishing-boats on left F. in fresh sea.
- Wilkie, Burial of.** See **Peace.**
- Windmill and Lock.** Circa 1806. [Sir Fred. Cook, Bart. G.H. 1899. R.A. 1873. Chr. 1874, J. Heugh.]  
 36 x 48. Windmill on left, lock in centre, white horse and large dock-leaves on right. Glow of golden sunset. Suggested by sketch made at Hanwell.  
*Liber*, No. 27 (Rawlinson), 1811. Probably etched direct from the picture, as no drawing exists.
- Windsor Castle from the Thames. Boys Bathing.** Circa 1808. [Lord Leconfield, Petworth.]  
 35 x 47. Backwater, with boys bathing. The Castle partly hidden by trees. Grey-green morning light.  
 In Turner's Studio, 1809, as "Near the Lock, Windsor."  
 Signed "J. M. W. Turner, R.A."
- Windsor Castle, Distant View. Meadow with Figures and Cattle in F.** Circa 1808. [National Gallery. Turner Collection, No. 486.]  
 39½ x 50½.
- Windsor Castle from the Thames.** Circa 1808. [Lord Leconfield, Petworth.]  
 36 x 47. Looking over river to Castle rising above trees. Sheep by water on right. Barges to left.
- Windsor, The Thames near.** Circa 1808. [Lord Leconfield, Petworth.]  
 37 x 47. Looking up river to Castle in distance. Under tall trees to right, group of Gainsborough-like girls. In F. men dragging nets on shore. Evening sky.
- Wreckers, Coast of Northumberland.** R.A. 1834. Brit. Inst. 1836. [A. M. Byers, Esq., Pittsburg (see Bell's "Exh. Works of Turner"). Ex Pender and Bicknell Collections. R.A. 1891 and 1896. Chr. 1863, El. Bicknell; 1897, Pender.]  
 36 x 48. Looking along shore toward Dunstanborough Castle. Numerous figures in F. dragging wreckage. Steam-boat assisting a ship off shore. Stormy sky with gleams of sunshine.
- Yarmouth, Vessel in Distress off. Life-boat and Manby Apparatus.** R.A. 1831. [Sheepshanks Collection, V. and A. Mus. Chr. 1835, J. Nash.]  
 34½ x 48. Waves breaking on sand, life-boat on way to vessel in distress. Rockets relieved against black sky.

# TURNER

## PART II.—WATER-COLOUR DRAWINGS.

The drawings and sketches in the National Gallery, forming part of the Turner Bequest, are not included in the following List.

Except when otherwise stated the drawings are on white paper, and chiefly in transparent colour.

Economy of space has necessitated the employment of a few contractions in addition to those used in the Oil List. The following may need explanation :

B.F.A.C. Burlington Fine Arts Club.

F.A.S. Fine Art Society, Bond Street.

*Man. Whit. Inst.* The Collection of the Whitworth Institute at Manchester.

F. Foreground.

In tracing the history of Turner's drawings use has been made of the following catalogues of Exhibitions held during the artist's lifetime :

1. Grosvenor Place Exhibition, 1819. Held at Mr. Walter Fawkes' London house.

2. The Exhibitions held at W. B. Cooke's Gallery, Soho Square, in the years 1822, 1823 and 1824.

3. An Exhibition of several of the Drawings made for the "England and Wales" and for Scott's "Poetical Works," held at Messrs. Moon, Boys and Graves' Gallery in 1833, referred to as "Moon's Gallery," with the name of the lender of the drawing in brackets.

Under the larger headings, as "Edinburgh," "London," &c., an attempt is made to arrange the drawings chronologically.

**Aar, On the.** Circa 1793. [Herbert Horne, Esq.]

9 $\frac{1}{2}$  x 14 $\frac{1}{2}$ . Between Unterseen and the Lake of Brienz. Blue and Indian ink wash over pencil outline. Copy of a drawing by Cozzi (1776), also in the possession of Mr. Horne.

**Abbeville.** Circa 1834. [C. W. Lea, Esq., of Worcester, ex Novar Collection.] Chr. 1877, Munro.]

Vignette. Market-place, with diligence and peasant women. The nave of church rises beyond, with rainbow over roof. Engraved by J. Horsburgh, 1836, Scott's "Tales of a Grandfather."

**Abbey Pool.** See St. Agatha's Abbey.

**Abbotsford.** Circa 1832. [J. E. Taylor, Esq. R.A. 1892.]

Vignette. Looking up shallow river. Carriage and horsemen fording. Wooded banks, house in evening light. New moon to left. Engraved by H. Le Keux, 1834, Scott's dramatic poems.

**Abbotsford.** [Sir Donald Currie, G.C.M.G., ex Dillon Collection.] Chr. 1869.]

3 $\frac{1}{2}$  x 5 $\frac{1}{2}$ . White house on wooded hillside across river to right. Sun setting to left. Engraved by W. Miller for 1839 edition of Scott's "Life."

**Abergavenny.** See Usk, Bridge over.

**Abingdon, from the Thames Navigation.** Before 1805. [Messrs. Hogarth's Gallery, 18 $\frac{1}{2}$ -.]

Old lock in F. Towers of town in distance. Engraved by W. Byrne, "Britannia Depicta," 1805.

**Absalom, Tomb of.** See Jerusalem.

**Achray, Loch.** Circa 1831. [Mrs. Fordham, ex the late J. E. Fordham, Esq., Royston.]

Vignette. Shallow shore of lake with cattle, backed by low wooded bluffs. Sun sinking to right. Engraved by W. Miller, 1833. Scott's "Lady of the Lake."

**Acropolis.** See Athens and **Ægina**.

**Ægina, Temple of.** Circa 1815. [Ex Bolckow (?), Allen (Leeds, 1863), and Novar Collections. Chr. 1867, Munro; 1869, Allen.]

10 $\frac{1}{2}$  x 17. Pillars and entablature of Doric Temple. Workmen dismantling ruins. Four men under tent with plans. Broken statues and fragments in F.

Probably the drawing made for Cockerell after that architect's sketch. Thornbury, p. 179. Engraved by R. Brandard, 1835.

**Agatha's Abbey, St., Easby.** Circa 1800-1802. [W. F. Morice, Esq.] 1798-99. Signed "W. Turner." (Man. Whit. Inst. G.H. 1899, Glasgow, 1901. Ex Bolckow Collection, R.A. 1887. Chr. 1874, Heath; 1891, Bolckow. (?) Chr. 1864, Holloway.)

20 x 30. Castle standing in shallow water, backed by ruins of Abbey. Warm evening light. Engraved by J. Cousen as "The Abbey Pool," Dr. Broadbent's Poems, 1846.

**Agatha's Abbey, St., Easby.** Circa 1800-1802. [W. F. Morice, Esq.]

9 x 14. Abbey on left. To right a pool or river. Dark heavily treated F. Evening light from the right.

**Agatha's Abbey, St., Easby.** 1800-1802. [Mrs. Worthington. (?) Chr. 1864, Holloway.]

25 x 35. Warm light on ruins to right. Calm deep blue river in front, with cows coming down to drink on right. Mass of cumulus clouds rising over ruins.

**Agatha's Abbey, St., Easby.** Before 1821. [Mrs. Sale, Worcester.]

Calm river occupies front, only disturbed by waterfowl. Horses watering. Above, long line of Abbey wall right and centre.

Engraved by J. Le Keux, 1822, Whitaker's "Richmondshire."

**Albano, Lake of.** Circa 1792-3. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. B.F.A.C. 1871.]

16 $\frac{1}{2}$  x 21 $\frac{1}{2}$ . Looking down over lake and wide Campagna beyond. Cloudless sky. Pencil, with washes of greys.

The Rev. W. Kingsley has a large very early drawing of the Lake of Albano.

## LIST OF WATER-COLOUR DRAWINGS

- Albano, Lake of.** Circa 1827. [J. Pierpont Morgan, Esq. R.A. 1889. Ex Leyland Collection. Chr. 1872, Leyland.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Lake surrounded by high wooded banks. In left F. are four tall trees. Figures on terrace. Sun setting in clear sky.  
 Engraved by R. Wallis, "Keepsake," 1829.
- Albans Abbey, St.** Circa 1792-93. [V. and A. Museum. W. Smith Bequest, 1871.]  
 $9\frac{1}{2} \times 8\frac{1}{2}$ . Architectural; carefully drawn transept windows.
- Albans Abbey, St.** Circa 1792-93. [Nat. Gal. of Ireland. W. Smith Bequest, 1872.]  
 Grey drawing.
- Albans, St.** Circa 1795. [J. B. Taylor, Esq., Sherfield Manor. Ex W. G. Rawlinson, Esq.]  
 Abbey seen on height. Postchaise descending road in F. Large drawing.
- Aldborough, Suffolk.** Circa 1825. [Chr. 1875, Quilter.]  
 Sun sinking on right behind Martello Tower. Light fleecy clouds. Shipping on calm river. Tower in distance, men in boat by floating mast in F.  
 Engraved by E. Goodall, 1827, "England and Wales."
- Aldborough, Suffolk.** Circa 1837. [F. Stevenson, Esq. (?) Chr. 1869, Dillon.]  
 $6\frac{1}{2} \times 10$ . Passing storm. Light on town and cliff to left reflected on sands. Stranded boat to right. Body-colour, on blue paper.  
 Engraved by J. C. Allen for Holloway's Supplement to "England and Wales."
- Alnwick.** Circa 1828. [F. N. Fordham, Esq., Royston, Moon's Gallery, 1833 (T. Griffiths).]  
 $1\frac{1}{2} \times 17$ . Long walls of Castle fill mid-distance. To left moon rising over crenellated bridge. Deer on river bank in left F.  
 Engraved by J. Willmore, 1830, "England and Wales."
- Alpine Road, Village by side of.** 1835-40. [V. and A. Museum.]  
 $9 \times 11\frac{1}{2}$ . A straight road with running water on both sides. In centre, on rock, a church tower. Blue misty sky. Hastily outlined in colour.
- Alpine Stream.** [Chr. 1869, Ruskin.]  
 Desolate bed of stream, with mist rising at sunset. Late sketch.
- Alpine Torrent and Pass.** [Chr. 1869, Ruskin.]  
 $10 \times 12$ . "Exquisite sketch of late time."
- Alpine Valley.** 1830-40. [J. E. Taylor, Esq.]  
 $7\frac{1}{2} \times 10\frac{1}{2}$ . Possibly the ascent to the Tête-Noire. Delicate wash of colours.  
 Engraved in mezzotint by F. Short.
- Alpine Valley.** 1835-40. [Laundy Walters, Esq. Chr. 1881, Balf.]  
 $9 \times 11$ . Covered wooden bridge in F. White bridge on hill to left. Snowy mountain distance. Sketch, finished in part. Vignette-like handling over pencil outline.  
 This and the two following probably from the Upper Rhine Valley.
- Alpine Valley (called Schaffhausen).** 1835-40. [Oldham Art Gallery. Charles Lees Donation.]  
 $9 \times 12$ . Looking up valley over blue torrent occupying F. to snowy mountains. Hills on right, crowned by series of ruined towers. Hastily coloured pencil outline. Colour changed in places.
- Alpine Valley (called Moselle).** 1835-40. [Oldham Art Gallery. Charles Lees Donation.]  
 $9 \times 12$ . Many-arched bridge to right over blue stream. Cloud-hidden mountain rising over town on spur to left.
- Alpine Valley.** Circa 1840. [Michael Bunney, Esq., ex Ruskin Collection.]  
 $8\frac{1}{2} \times 11\frac{1}{2}$ . White fortress on spur in mid-distance. Blue torrent fills valley-bed in F. Snowy mountains behind. A slighter sketch of same subject ( $9 \times 11\frac{1}{2}$ ) belongs to Mrs. J. W. Bunney.
- Alpine Valley.** 1840-45. [V. and A. Museum. Vaughan Bequest, 1890.]  
 $18 \times 24$ . Rapid colour sketch, subject only slightly indicated by wet washes. Blue distance.
- Alps, Among the Italian.** Circa 1830. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. Ex Novar Collection.]  
 $9\frac{1}{2} \times 12$ . Rocky spur from right, ends in castle-crowned height above stream to left centre. Bridges crossing ravine, and road leading up among high mountains.
- Alps by Moonlight.** Circa 1797. [Sir Donald Currie, G.C.M.G.]  
 $21 \times 15$ . Tall peak patched with snow rises in centre. Below, cattle on rough ground. Greenish grey predominant.
- Alps with Glacier—Two Sketches.** [J. E. Taylor, Esq.]  
 $7\frac{1}{2} \times 10\frac{1}{2}$ , and  $8\frac{1}{2} \times 11\frac{1}{2}$ .
- Amboise.** Circa 1831-32. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Unpublished drawing for "Rivers of France." Body-colour, and pen work.
- Amboise Bridge.** Circa 1831-32. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . To right a wooden bridge on stone piers, castle to left, in evening light, rising above tall walls in gloom. Body colour on grey paper.  
 Engraved by J. B. Allen, "Rivers of France," 1833-35.
- Amboise Bridge: First thought for above.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Crescent moon to left. Body colour on grey paper.
- Amboise, Château.** Circa 1831-32. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Castle on dark cliff, behind which sun has just set. Rays of light and cirrus clouds. Body colour on grey paper.  
 Engraved by W. R. Smith, "Rivers of France," 1833-35.
- Andernach.** 1810. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Looking along a road. In mid-distance some ruins with tall tower. Beyond high cliffs. Cloudy sky, late evening. Chiefly body-colour, on "stained" paper.
- Andernach, Roman Tower at.** 1810. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . On left, by river bank, boats and timber, and men round a fire. Beyond, a circular tower with octagonal top. Stormy sunset. Chiefly body-colour, on "stained" paper.
- Andes: Coast Scene.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Ship in rough sea under vast cliffs topped by high mountains.  
 Engraved by E. Goodall, Campbell's "Pleasures of Hope," Moxon, 1837.
- Angel troubling the Pool.** 1830-40. [V. and A. Museum. Lent by Trustees of Nat. Gal.]  
 $9 \times 10\frac{1}{2}$ .
- Angers (?)** (Perhaps rather Saumur.) Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Fishing-boats at anchor to left. Bridge and castle to right in distance. Body-colour, on grey paper.  
 Not engraved.

## TURNER

- "Antiquary, The:" Ballyburgh Ness.** Circa 1834. [Ex Kingsley Collection. R.A. 1852.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Tide flowing round rocky promontory. Moon rising to right. Three figures on sands to left.  
 Engraved by E. Finden, 1836, Scott's "Novels."
- Aosta, Valley of: Fortified Pass.** Circa 1802. [Ex Ruskin Collection. F.A.S. 1878.]  
 First study for the Fawkes and National Gallery drawings.
- Aosta, Valley of: St. Hugh and the Shepherd.** R.A. 1803. Signed "J. M. W. Turner." [Soane Museum.]  
 $26 \times 29\frac{1}{2}$ . Monk and kneeling shepherd on road; to left flock of sheep; to right, women washing clothes at a fountain. Thunderstorm breaking over mountain to right. Snowy peaks and clear sky to left.  
 Painted for Sir John Soane.
- Aosta, Valley of: Mt. Blanc from.** 1805-1810. Signed "J. M. W. Turner, R.A." [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]  
 $26 \times 29\frac{1}{2}$ . Deep gorge to right. Peasants looking over parapet to left. White snowy mountains close the valley. Horse-shoe in F.
- Aosta, Valley of.** Circa 1810. [Mrs. Dillon, M. 1857, ex Pilkington Collection.]  
 $10\frac{1}{2} \times 15\frac{1}{2}$ . In F, stream overhung by trees. Snowy mountains vaguely indicated at head of valley. High finish.
- Aosta, Valley of.** Signed and dated 1813. [J. Budgett, Esq., Stoke Park.]  
 $15\frac{1}{2} \times 10\frac{1}{2}$ . Narrow vale ending in sunlit mountain and clouds. Ruined bridge and foaming river. Stone pines and towers and walls of old town.
- Aosta, Valley of. (?) 1825.** Abel Buckley, Esq. R.A. 1887. [Glasgow, 1901.]  
 $16 \times 11\frac{1}{2}$ . Looking towards ruined bridge, with castle on rocky height on right. Mountains beyond. Women and child by water. Blue sky with clouds.
- Aosta, Valley of: Verrex.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $10 \times 12$ . Houses on either side of white bridge. Square keep over entrance of valley to right. High mountains and blue gorge beyond.
- Ard, Loch, and Ben Lomond.** 1798-1800. [Ex Leech Collection. Chr. 1887, Leech.]  
 $26 \times 28\frac{1}{2}$ .
- Arish, Loch.** [Rev. W. Macgregor, ex Sackville-Bale Collection.]  
 "Blue sketch."
- Arona, Lago Maggiore.** Circa 1828. [Ex Kennedy and Ruskin Collections. Chr. 1855, Kennedy.]  
 $11\frac{1}{2} \times 16$ . Looking down on little crowded harbour guarded by two crenellated towers.  
 Engraved by W. R. Smith, 1829, "The Keepsake."
- D'Arques, Château.** Circa 1834. [Ex Levy Collection. Chr. 1876, A. Levy.]  
 $4 \times 5\frac{1}{2}$ . Sunlit ruin on hill. Moon rising on left. Reapers in F.  
 Engraved by W. Forrest, 1836, for Scott's "Tales of a Grandfather."
- Arundel Castle and Town.** Circa 1832. [Mrs. Thwaites, ex Pender (M. 1857) Collection. Moon's Gallery, 1833 (C. Heath).]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . A lane with sheep in F. Squall of dust from approaching shower. The Castle and town seen beyond meadows and winding Arun.  
 Engraved by T. Jeavons, 1834, "England and Wales."
- Arveyron, Source of.** See Chamonix.
- Arvington Mill, near Farnley Hall.** 1815-20. [J. E. Taylor, Esq.]  
 $10\frac{1}{2} \times 15\frac{1}{2}$ . Looking up small river to weir and white mill. Trees to left.
- Ashburnham, Vale of, Sussex.** Circa 1805. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]  
 $15 \times 22$ . Open hilly landscape of wood and sward. House and church in centre mid-distance. Rainbow to left. Large aquatint by C. Stadler, printed in colours.
- Ashburnham, Vale of, Sussex.** Signed and dated "J. M. W. Turner, R.A., 1816." [Sir A. Acland Hood, Bart., M.P. (R.A. 1886), by inheritance from J. Fuller, of Rosehill.]  
 $14\frac{1}{2} \times 21\frac{1}{2}$ . Wagon and team of oxen. The park and house in middle distance. Sea and white cliffs beyond.  
 Engraved by W. B. Cooke, 1819, "Views in Sussex."
- Ashby-de-la-Zouche.** Circa 1830. [Lockett Agnew, Esq., R.A. 1886. Ex Novar Collection. Chr. 1878, Munro.]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . In F, sheep feeding on turnips. Green meadow rising to low hill crowned by castle and trees. Calm evening sky, with rays of light to right, throwing shadows across mist.  
 Engraved by W. Radcliffe, 1832, "England and Wales."
- Ashestiel: Scott's House.** Circa 1831. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 Vignette. White house on rising wooded ground, reflected in calm water. Mountains rise behind, with cumulus clouds.  
 Engraved by J. Horsburgh for Scott's "Marmion," 1833.
- Aske Hall, Seat of Lord Dundas.** Before 1820. Sheep resting on rough road, embowered by trees. Vista of open park scenery, with large white house to left.  
 Engraved by J. Scott, 1821, Whitaker's "Richmondshire."
- Askrig.** See Simmer Lake.
- Assos (after C. Barry).** Circa 1834. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1852.]  
 $5\frac{1}{2} \times 8$ . Through ruined gate, full moon rising. Heaps of stone in F. Clear twilight.  
 Engraved by W. Finden for Finden's "Bible."
- Athens: Acropolis.** Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]  
 $7\frac{1}{2} \times 5\frac{1}{2}$  (in case). In F, an armed Turk watching two captive Greek women. Inscribed, "Tis Greece, but living Greece no more."—Byron's "Giaour."
- Athens: Acropolis.** (From Sketch by T. Allason.) 1820-24. [Ex Novar Collection. Chr. 1878, Munro.]  
 $6\frac{1}{2} \times 9$ . Sun sinking behind Acropolis.  
 Engraved by J. Cousins (sic. ? J. Cousen). Charge of Turkish cavalry in F.  
 Murray's "Byron," 1825, "Siege of Corinth."
- Athens: Gate of Theseus.** 1825-30. [Ex Ruskin Collection.]  
 Vignette. Pediment surmounting round arch. Sharp east angle of Acropolis in mid-distance. Antique relief in F.  
 Engraved by E. Finden. Murray's "Byron," 12mo ed.
- Augustus, Fort.** 1831-34. [Ex J. E. Fordham, Esq., Royton.]  
 Vignette. Looking up Canal to Loch, crossed by rainbow. Mountains beyond. Steamer in front.  
 Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."

## LIST OF WATER-COLOUR DRAWINGS

- Avalanche.** Circa 1828. [Ex Ruskin Collection. F.A.S. 1900.]  
Vignette. Made for Rogers' "Italy," but not engraved.
- Avignon.** Circa 1795-97. [Mrs. Ashton. (?) M. 1857  
(R. Freeland.)]  
 $9 \times 14\frac{3}{4}$ . Arches of ruined bridge seen from river. Hazy mountains to right.
- Avon.** See Bristol.
- Aysgarth Force.** 1815-18. [Sir Donald Currie, G.C.M.G. Chr. 1890, Carver.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Step-like falls in centre. A gleam of light breaks through wind-swept sky above. In F, wide water-worn rock pavement of river bed. Two men by water. Faded and foxy. Engraved by J. Scott, 1820, Whitaker's "Richmondshire."
- Babylon.** (After a drawing by R. Kerr Porter.) Circa 1832-34. [V. and A. Museum. Vaughan Bequest, 1900. R.A. 1892.]  
 $5\frac{1}{2} \times 8$ . Euphrates on left, yellow mounds stretching along bank. In F, group of seated Turks. Elaborate sky. Engraved by J. Cousen, Finden's "Bible."
- Bacharach.** 1825-30.  
Vignette. Passenger boat arriving. Castle and towers reflected in calm water. Crescent moon. Engraved by E. Finden for Murray's "Byron," 12mo ed.
- Bacharach.** 1835-40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $7\frac{1}{2} \times 9\frac{1}{2}$ . "Finished body-colour sketch."
- Bacharach and Stahleck.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{3}{4} \times 12\frac{1}{2}$ . Wall of town in centre, with road leading through an arch. Ruined castle on hill beyond. Afternoon sunlight on town. F. in shadow. Chieffy body-colour, on 'stained' paper.
- Ballyburgh Ness.** See Antiquary.
- Baiae; Temple of Venus.** Early. [Ex Bale and Novar Collections. Chr. 1881, Bale.]  
 $7\frac{1}{2} \times 9\frac{1}{2}$ .
- Baltic, Battle of the.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
Vignette. In centre the explosion of a magazine forms a vast cumulus cloud. The Danish hulks in front. Engraved by E. Goodall, Campbell's "Poems."
- Bamborough Castle.** Circa 1840. [Mrs. Cornelius Vanderbilt, New York. Ex Dudley (R.A. 1889) and Gillott Collections. Chr. 1872, Gillott, to Lord Dudley. (?) M. 1857 (Rev. E. Coleridge.)]  
 $20 \times 28$ . Castle on steep cliff, from another headland beyond a rocket is ascending. Vessel on rocks breaking to pieces. Crowd of people on shore picking up wreckage. Stormy sea and sky.
- Barn, with Cart-shed.** Circa 1793. [Ven. Archdeacon Burney. R.A. 1887.]  
 $12\frac{1}{2} \times 9\frac{1}{2}$ . At end of large barn, a thatched shed with cart beneath, man lying down. Water in F. Blue sky.
- Barnard Castle.** Circa 1825. Mrs. W. Pitt-Miller. R.A. 1889. Ex Griffith Collection.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Looking along the Tees to bridge. The ruined Castle is seen in middle distance left. Engraved by R. Wallis, 1827, "England and Wales."
- Barnard Castle—Sketch.** Circa 1825. [W. G. Rawlinson, Esq.]  
 $6\frac{1}{2} \times 9$ . Looking up the Tees toward the Castle. In centre clump of trees on river bank. Predominant greenish-blue colour. Sketch for the "E. and W." drawing.
- Bass Rock.** 1820-22. [M. 1857. Chr. 1861, Uzielli; 1895, Huth.]  
 $8 \times 10$ . Rock in centre in sun-light, stormy sea with wreckage. Whip of lightning descends over rock from black cloud on right. Said to have been painted at Abbotsford. (An unfinished drawing of the Bass Rock in the Ruskin sale, 1869.) Engraved by W. Miller, 1826, "Prov. Antiq. of Scotland."
- Bath: The Abbey Church.** R.A. 1796 (?). Signed "W. Turner." [James Gresham, Esq., ex Messrs. Agnew, 1901. Rev. C. F. Mayo. R.A. 1887.]  
 $9\frac{1}{2} \times 11\frac{1}{2}$ . West front of Abbey. Dwelling-houses built up against N. side. By the door a sedan chair. Delicate bluish drawing.
- Battle Abbey.** Circa 1805. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]  
 $15 \times 22$ . Road in F. Men breaking stones and snake escaping. Abbey in mid-distance, with town to left. Large aquatint by C. Stadler, printed in colours.
- Battle Abbey.** [F. Nettlefold, Esq. B.F.A.C. 1884.]  
 $6\frac{1}{2} \times 10\frac{1}{2}$ .
- Battle Abbey: Entrance.** [Chr. 1875, Quilter. Ex Prater Collection.]
- Battle Abbey.** 1815-20. [Ex Ruskin and Novar Collections. Chr. 1869, Ruskin.]  
"Drawing of second Period, showing mastery of architectural detail."
- Battle Old Church.** [Chr. 1880, Pooley.]  
 $10 \times 13\frac{1}{2}$ .
- Battle: The Spot where Harold fell.** Circa 1816. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]  
 $15 \times 22$ . Looking from grassy sward with battered fir trees over part of village. In F, greyhound courting hare. Engraved by W. B. Cooke, 1819, "Views in Sussex." Re-issued 1822 in "Views at Hastings and vicinity."
- Bausenborg, in the Brohththal.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $8\frac{1}{2} \times 12\frac{1}{2}$ . The volcanic cone on right. A road with seated figures. Moon rising amid clouds. Chieffy body-colour, on 'stained' paper.
- Beachy Head, looking towards Newhaven.** Circa 1792. [Nat. Gall. of Scotland, Vaughan Donation. R.A. 1887.]  
 $8 \times 10\frac{1}{2}$ . High chalk cliffs on right. Lighthouse on cliff in mid-distance. Boat with two sailors on left. Greys and faint blues.
- Beaugency.** Circa 1831-32. [Oxford Un. Gal. Ruskin Donation.]  
 $4\frac{1}{2} \times 7$ . Calm river, with boat anchored on left. A long low bridge in mid-distance. Early morning light on boats and on towers and houses of town. Body-colour, on grey paper. Engraved by R. Brandard, "Rivers of France," 1833-35.
- Beaumaris.** Circa 1834. [Arthur E. Street, Esq.]  
Looking over sandy shore to low line of Castle. Mountains fill the distance. Calm evening. Engraved by W. R. Smith, 1836, "England and Wales."
- Beauport, near Bexhill.** Circa 1805. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]  
 $15 \times 22$ . In F, road with sailor hauling passing coach. White house on top of grassy slope in mid-distance right. Sea in distance to left. Large aquatint by C. Stadler, printed in colours.

# TURNER

- Bedford.** Circa 1829. [David Jardine, Esq., ex Novar Collection Chr. 1877, Munro; 1878, Heugh. Moon's Gallery, 1833 (J. H. Maw).]  $13\frac{3}{4} \times 19\frac{1}{2}$ . Sun setting in calm sky reflected in river. Bridge and spire in mid-distance. Fisherman in tall hat in left F.  
Engraved by J. T. Willmore, 1831, "England and Wales."
- Beech Tree's Petition.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
Vignette. Two lovers standing under spreading beech tree.  
Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Beeston Castle, Cheshire.** [Chr. 1869, Dillon; 1874, Heugh.]  $8 \times 13$ .
- Bell Rock Lighthouse, during a Storm from the N.E.** Circa 1820.  
Crested wave breaking against Lighthouse on right. To left sailing boat in sunlight relieved against dark cloud  
Engraved by J. Horsburgh, 1824, and by W. Miller, 1864.
- Belle Gabrielle, Château de la.** Circa 1832. [F. Stevenson, Esq., Ex Ruskin Collection.]  
 $12\frac{1}{2} \times 16\frac{1}{2}$ . The Seine on left. By road on right groups of richly dressed figures in XVIIth century costume. Highly finished foliage relieved against sky.  
Engraved by W. Miller, "Keepsake," 1834.
- Bellerophon.** Circa 1833. Ex Novar Collection. [Chr. 1878, Munro.]  
Vignette. Napoleon seen as a speck on gangway of three-decker. Sea crowded with row-boats. Moon rising to right.  
Engraved by E. Goodall, 1833, Scott's "Life of Napoleon."
- Bellinzona.** 1830-35. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  
 $8\frac{1}{2} \times 11\frac{1}{2}$ . The town on hill in centre. Moon to left. Sketch on white paper. Detail with pen.
- Bellinzona, Below.** 1840-45. [Ex Ruskin Collection. F.A.S. 1878.]  
Rapid colour sketch. Pencil outline prominent in part. Rush of white water of Ticino in F.
- Bemerside, on Tweed.** Circa 1831. [Chr. 1858, John Miller. M. 1857. Moon's Gallery, 1833 (R. Cadell).]  
Vignette. Balustraded terrace of garden with dial in centre, against which rest book, picture and lute. House behind.  
Engraved by J. Horsburgh, Scott's "Sir Tristram."
- Bergamo.** Circa 1790-92. [Oxford, Ruskin School. Ex Ruskin Collection. F.A.S. 1878.]  
 $6\frac{1}{2} \times 8\frac{1}{2}$ . Shrine on hill against sky. Square-built town backed by snowy "Alps like Sussex Downs." Low toned, with little colour
- Bernard, St.: The Dead-House.** Circa 1828. [Dr. Magroo of N. York. Ex Dillon Collection. The only one of the series not in the National Gallery.]  
Vignette. Two monks carrying body on stretcher to the Dead-House. The dogs in F. said to be from a drawing by Sir E. Landseer.  
Engraved by W. R. Smith, Rogers' "Italy."
- Bernard, St., Pass of. (Sketch.)** [Ex Quilter and Pounds Collections. Chr. 1875, Quilter.]  
 $11\frac{1}{2} \times 9\frac{1}{2}$ .
- Berne, View of Alps from.** Circa 1827.  
Vignette. Town on plateau across river. Snowy Alps beyond.  
Engraved by E. Finden, Murray's "Byron," 12mo ed.
- Berwick-on-Tweed.** Circa 1831. [Trustees of J. R. Findlay, Esq., Chr. 1874, Sir W. Tite. Moon's Gallery, 1833 (R. Cadell).]  $3\frac{1}{2} \times 5\frac{1}{2}$ . Looking out to sea. In mid-distance, left, the walls of castle, coming down to river on right.  
Engraved by W. Miller, 1833, Scott's "Dramatic Poems."
- Biebrich Palace.** 1819. [Turner House, Penarth-Pyke-Thompson Bequest. Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $8\frac{1}{2} \times 13\frac{1}{2}$ . Timber raft in F. Palace in mid-distance on right. Low green hills to left. Chiefly body-colour on "stained" paper.
- Biebrich Palace.** 1820. [Miss Julia Swinburne. R.A. 1887.]  
 $1\frac{1}{2} \times 18$ . Looking across the Rhine. The palace of the Grand Duke of Luxembourg on promontory in mid-distance, timber raft in F. Blue sky, with clouds.  
Drawing made for one of the Swinburne family.
- Bingen, from the Loch.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Looking up stream to Bingen, and the bridge over the Nahe. Stormy clouds drifting over mountains. Chiefly body-colour, on "stained" paper.
- Bingen, looking into the Loch.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Looking down the Nahe. Ruined chapel on right. Sun setting over distant hills. Chiefly body-colour, on "stained" paper.
- Bingen Loch and the Mäusethurn.** 1819. [Sir Reg. Hardy, Bart., ex Farnley Collection. R.A. 1889.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Mäusethurn in centre. Beyond, the river shut in steep hills. Fleecy clouds in sky. Chiefly body-colour, on "stained" paper.
- Birds, Studies of.** 1805-10. Signed (in most cases) "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall.]  
Eighteen careful drawings, on white paper, without background, mostly of heads only: Owl, Guinea-fowl, Moon-hawk, Cuckoo, Hen and Cock Pheasant, Green Woodpecker, Dead Jay, Goldfinch perching, Redbreast, Head of Turkey, Partridge, Moor game, Head of Peacock (large), Woodcock, Heron, Dead Kingfisher, Cock.
- Blackcock, Dead.** Circa 1807. [J. E. Taylor, Esq. G.H. 1899. Ex Farnley Collection.]  
 $10\frac{1}{2} \times 9\frac{1}{2}$ . Given by Turner to Miss Fawkes (Mrs. Hoatham).
- Blanc, Mt.** See Aosta, Valley of, and Bonneville.
- Black Dwarf.** Circa 1834. [Chr. 1895, Feetham.]  
 $3\frac{1}{2} \times 6$ . Rocky crags in centre. Silhouette of dwarf to left against rising moon. Two men in plaids and two dogs to right.  
Engraved by J. C. Armytage, Scott's "Novels."
- Blenheim, Oxfordshire.** Circa 1831. [R. D. Holt, Esq., ex Novar Collection. Chr. 1878, Munro. Moon's Gallery, 1833 (Griffith).]  
 $1\frac{1}{2} \times 18\frac{1}{2}$ . In F. meadows with hounds and horsemen. Palace on hill to left. Classic facade and trees to extreme right. Bridge and lake in mid-distance, and above a break in sky.  
Engraved by W. Radclyffe, 1833, "England and Wales."
- Blois, Château de.** Circa 1831-32. [Oxford Un. Gal. Ruskin Donation.]  
 $3\frac{1}{2} \times 7\frac{1}{2}$ . Square castle fills centre of drawing. Religious procession on right. On left, a steep lane descends from the open area in F. Body-colour, on grey paper.  
Engraved by R. Wallis, "Rivers of France," 1833-35. Also an etching by Ruskin.]

## LIST OF WATER-COLOUR DRAWINGS

- Blois, from the Loire.** Circa 1831-32. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Parapeted bridge in F left. Looking up the Loire to bridge, and to town on hill on left. Body-colour, on grey paper.  
 Engraved by R. Brandard, "Rivers of France," 1833-35.
- Blois, The Bridge at: Fog clearing.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Town on right outlined in red. Bridge in front in gloom.
- Bodiam Castle.** Signed "J. M. W. Turner, 1817." [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Roschill.]  
 $15 \times 22$ . Old low double bridge. Castle in centre. Evening sky. Engraved by W. B. Cooke, "Views in Sussex" (unpublished plate).
- Bolton Abbey, Wharfedale.** Signed "J. M. W. Turner, R.A., P.P. 1809." [George Salting, Esq. G.H. 1809, (?) ex Farnley Collection. Grosvenor Place Exhibition, 1819.]  
 $11 \times 15\frac{1}{2}$ . Looking down over winding course of Wharfe. Abbey in mid-distance to right. Trees with autumn tints in F. right. Calm afternoon. Engraved by E. Finden in "Literary Souvenir," 1826.
- Bolton Abbey, Wharfedale.** Circa 1809. Signed "J. M. W. Turner, R.A." [Fred. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]  
 $11 \times 15$ . View from river bank below Abbey. Brown tree to right, but cliffs not seen.
- Bolton Abbey, Wharfedale.** Circa 1825. [James Orrock, Esq., ex Ruskin Collection. F.A.S. 1878.]  
 $10\frac{1}{2} \times 15\frac{1}{2}$ . Ruins of Abbey on left behind stems of trees. Seated fisherman. River dark, with rocky walls on right. Engraved by R. Wallis, 1827, "England and Wales." Rocks and river etched by Ruskin, and mezzotinted by Th. Lupton for "Modern Painters."
- Bonneville, Savoy.** Probably 1802. [Rev. Stopford A. Brooke. G.H. 1809.]  
 $12\frac{1}{2} \times 18\frac{1}{2}$ . Gnarled trees on left. Snowy mountains on horizon. Greyish-green predominant. Apparently a study from nature; white paper. Cf. the small oil-picture, "Scene in the Pennines."
- Bonneville, Savoy.** Probably 1802. [Rev. W. MacGregor, ex Ruskin Collection. F.A.S. 1878. G.H. 1809.]  
 $12\frac{1}{2} \times 18\frac{1}{2}$ . Mt. Blanc on extreme left, straight road running out of picture. Old keep on right. Original study.
- Bonneville, Savoy** 1810-15. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1836. Grosvenor Place Exhibition, 1819.]  
 $11 \times 15\frac{1}{2}$ . Girl and goats in F. by shallow river. Trees in mid-distance between bridge and white buildings. Range behind range of deep blue mountains. Cf. Liber, No. 64 (Rawlinson), pub. 1816.
- Bonneville, Savoy.** Signed and dated "J. M. W. Turner, R.A. 1817." [Miss Julia Swinburne. R.A. 1877.]  
 $11\frac{3}{4} \times 17$ . Looking over a bridge down a straight road. Walls of castle in F. right. Centre F., girl leaning on bridge with basket. Valley to right, shut in by lofty mountains. Engraved by Davies ( $3\frac{3}{4} \times 3\frac{3}{4}$ ), "The Bijou," 1828.
- Bookham (Great) Church, Surrey.** Circa 1792. [Rev. E. S. Dewick. (?) Chr. 1833, Monro.]  
 $9\frac{1}{2} \times 13\frac{1}{2}$ . "Turner" on a grave-stone. Chiefly body-colour, on 'stained' paper.
- Boppard.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{3}{4} \times 12\frac{1}{2}$ . River bank outside walls. In centre, under tower, gateway leading to town. Stormy, rainy sky, gleam of sunlight on town.
- Brienne.** Circa 1832. [Ex Burnett and Murrieta Collections. Chr. 1873, Murrieta.]  
 $3 \times 6$ . Moon rising behind château to left. Road, with poplars, in right F. Scattered groups of soldiers marching over plain. Elaborate sky. Engraved by W. Miller, Scott's "Life of Napoleon."
- Borthwick Castle** ("Abbotsford Turners.") Circa 1816. [T. Brocklebank, Esq., ex Sir Walter Scott. R.A. 1886. G.H. 1899.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . In F. a man in plaid leading two horses across a stream. Castle on hill in mid-distance. Stormy sky. Engraved by H. Le Keux, 1819, "Prov. Antiq. of Scotland."
- Boscastle.** Circa 1823. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 8\frac{1}{2}$ . Looking out of the harbour from the west pier. A damaged schooner is being towed in. The east headland fills up the background. Squally sky. Engraved by E. Goodall, 1825, "South Coast."
- Boston.** Circa 1833. [Chr. 1895, Feetham.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Fishing boats to right moored beside old houses, others in centre of river. The tower of church rises over old bridge in centre, reflecting light back on to water. Faded in parts. Engraved by T. Jeavons, 1835, "England and Wales."
- Bow and Arrow Castle, Isle of Portland.** Circa 1815. [G. R. Burnett, Esq. Chr. 1862, E. F. White; 1890, H. Burton. Cooke's Gallery, 1822 (J. C. Allen).]  
 $6 \times 9\frac{1}{2}$ . Quarries at work on side of cliff. To right, fort and arched approach. Sea on left. Deep blue sky and distance. Engraved by W. B. Cooke, 1817, "South Coast."
- Bowes Tower.** Circa 1831. [Moon's Gallery, 1833 (R. Cadell).]  
 Vignette. Large mill by stream. Cliffs behind, above which, on down-like slope, the square walls of tower. Engraved by E. Webb, Scott's "Rokeby."
- Brent, View on the.** Circa 1820. [Alfred L. Wheeler, Esq. R.A. 1887.]  
 $15\frac{1}{2} \times 27$ . River stretches away in broad reach to right. Meadows, with trees on either side. Woman with bundle on head on high bank, left, near clump of trees. Blue sky with clouds
- Brentburn Priory.** See Brinkburn.
- Bride of Lammermoor: Wolf's Hope.** Circa 1834. [Ex Ruskin Collection. Chr. 1865, Williams; 1880, M. T. Shaw.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Looking down on little fishing port. Sun sinking over sea in stormy clouds to right. Horseman in F. left. Engraved by J. H. Kerton, Scott's "Novels."
- Bridge, The.** 1840-45. [Ex Ruskin Collection. F.A.S. 1878.]  
 Bridge over wide river by large town. Rapid colour sketch over pencil outline
- Bridlington, Yorkshire.** 1794-5. [V. and A. Museum. Lent by Trustees of Nat. Gal.]  
 $7\frac{1}{2} \times 10$ . Gateway to Priory. Careful tinted drawing. Faded.
- Bridport.** Circa 1818. [Bury Art Gallery. Wrigley Donation. Ex J. Pilkington, M. 1857. Cooke's Gallery, 1824 (Ch. Stokes).]  
 $6 \times 9\frac{1}{2}$ . Heavy sea breaking on rocky coast. Brig towed along shore. Sunlight on distant headlands. Engraved by W. B. Cooke, 1820, "South Coast."

## TURNER

- Brienz, Lake of.** 1802-5. [Ex Ruskin Collection. Chr. 1869, Ruskin.] Looking towards Interlaken. Lauterbrunnen valley on left.
- Brienz, Lake of : Moonlight.** 1805-10. Signed "J. M. W. Turner, R.A." [F.H. Fawkes, Esq., Farnley Hall. Exhibited at Grosvenor Place, 1819.]  $11\frac{1}{2} \times 16$ . Full moon rising among misty clouds over mountains at head of calm lake. Towers of Ringgenberg to left.
- Brienz, Lake of: Ringgenberg Castle.** Signed "J. M. W. Turner, R.A., p.p. 1809." [Chr. 1895, Kennedy. (?) ex Farnley Collection.]  $10\frac{1}{2} \times 15$ . Predominant green and gold. Broadly treated.
- Brienz (?), Lake of.** 1840-45. [V. and A. Museum. Vaughan Bequest, 1900.]  $14\frac{1}{2} \times 21\frac{1}{2}$ . Lake enclosed by snowy peaks, full moon high up on left. Castle on hill in F. Rapid colour study.
- Brightelmstone.** 1794-96. [V. and A. Museum, ex Heugh Collection. B.F.A.C. 1871.]  $16\frac{1}{2} \times 21\frac{1}{2}$ . Beach with boats in F. On stern of boat, "Hope of Brighton."
- Brightelmstone.** 1823-24. [Ex John Morley, of Clapton Chr 1896, Morley.]  $6 \times 9$ . Sailing boats rounding the head of new Chain Pier in squally sea. Dark clouds to left, and rainbow. The church on hill beyond parade backed by cumulus clouds. The Chain Pier was opened in 1823. Engraved by G. Cooke, 1825, "South Coast."
- Brighton, near: Barque on Shore.** 1830-40. [J. E. Taylor, Esq.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Looking west to Chain Pier. Sketch on blue paper.
- Brignall Church.** Before 1820. [Ex Bale Collection. Cooke's Gallery, 1824 (J. Stegg). Destroyed by fire.] Looking up wooded vale of Greta. Twilight. Boy climbing after kite. Engraved by S. Rawle, 1821, Whitaker's "Richmondshire."
- Brinkburn Priory, on the Coquet.** Circa 1832. [Sir George Trevelyan, ex Gillott and Windus Collections. Chr. 1874, Gillott. Moon's Gallery, 1833 (G. Windus).]  $11\frac{1}{2} \times 19\frac{1}{2}$ . Boy fishing in stream with low rocky banks. On left, steep wooded hill. Norman priory seen at head of valley on right. Engraved by J. C. Varrall, 1834, "England and Wales."
- Bristol: River Avon, from near Hot-wells.** Circa 1791. [Sir Charles Robinson, C.B.]  $6 \times 9$ . Rocky cliff on right F., with man sketching.
- Bristol: River Avon, seen from cliffs below Clifton.** Circa 1791. [W. G. Rawlinson, Esq. R.A. 1887.]  $8\frac{1}{2} \times 11$ . Topsails of vessel seen above mouth of cave; boys climbing among rocks. Heavily and crudely coloured.
- Bristol: Old Hot-wells House.** Circa 1791. [Bristol Art Academy, ex Narraway family.] Vessels ascending Avon, full sail. [See "Portfolio," 1880, p. 69.]
- Bristol; St. Mary Redcliff.** 1791-92. [Mr. Short, of Bristol (1880), ex Narraway family.]  $11\frac{1}{2} \times 13\frac{1}{2}$ . The Chapel, S.W. view. Inscribed on back: "N.B. He has crooked legs. 1791 or 2." [See "Portfolio," 1880, p. 69.]
- Bristol; Stoke near. Seat of Sir H. Lippencote.** 1791-92. [Herbert Thomas, Esq., Bristol (1880), ex Narraway family.]  $11\frac{1}{2} \times 16$ . Carved porch of house in warm sunlight. Figures of Turner, young Narraway and Lippencote. [See "Portfolio," 1880, p. 69.]
- Browsholme Hall, Lancashire.** Circa 1798. [M. 1857 (J. Munn.)] Sixteenth-century house standing amid lawn and woods. Engraved by J. Basire, Whitaker's "History of Whalley."
- Bruderburg, above Boppard.** 1819. [J. F. Schwann, Esq., ex Famley Collection. R.A. 1889. Chr. 1890, Fawkes.]  $8\frac{1}{2} \times 12$ . Looking across the river from Salzig. The "Castles of the Two Brothers" catch the last rays of sun. Chieffy body colour, on "stained" paper.
- Brussels: Hôtel de Ville.** 1831-33. [Ex Novar Collection. Chr. 1878, Munro.]  $3\frac{1}{2} \times 5\frac{1}{2}$ . (Vignette.)
- Brussels.** 1831-33. [Ex Novar Collection. Chr. 1877, Munro.]  $3\frac{1}{2} \times 5\frac{1}{2}$ . St. Gudule on slope to left. Reapers in F. To right, pear-shaped trees. Engraved by W. Miller, Scott's Prose Works, vol. 5.
- Buckfastleigh Abbey, Devonshire.** Circa 1826. [Ex Ruskin Collection. R.I. 1886. Chr. 1901, N.N. Moon's Gallery, 1833 (Griffith).]  $10\frac{1}{2} \times 15\frac{1}{2}$ . Looking down over an open valley. Below, the stream enters a gorge. The heights of Dartmoor beyond. The Abbey in sunlight in distance. F. occupied by tops of trees, with boys nutting. Prevalent greenish yellow colouring. Cloudless morning. Engraved by R. Wallis, 1828, "England and Wales." Also 1827 by same engraver in "Literary Souvenir" (3 x 4).
- Buildwas Abbey, Shropshire.** Circa 1800. [Man. Whit. Inst.]  $18 \times 11$ . Cottage and cows seen through arch.
- Buildwas Abbey.** [Chr. 1862, Langton.]  $7\frac{1}{2} \times 12$ .
- Buset, Pont de.** Probably 1828. [G. Harland Peck, Esq., ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Mountain study. Bridge in sunshine. Body colour on grey paper. "Pont de Buset" written in corner. Probably in Dauphiné or Savoy. Colour changed in places.
- Byland Abbey.** 1794-96. [Agnew's Gallery, 1891. Chr. 1887, Leech.]  $18\frac{1}{2} \times 24\frac{1}{2}$ . Brown, architectural.
- Cader Idris.** 1798-1800. [Mrs. W. Pitt-Miller. R.A. 1889. G.H. 1899. Ex Sir John Dean Paul.]  $23 \times 31\frac{1}{2}$ . The mountain faintly seen in distance through mist, a pool of water in F. Herd of cattle by stream. In mid-distance a reach of river with gleam from morning sky.
- Cader Idris.** 1798-1800. [W. G. Rawlinson, Esq.]  $24 \times 30\frac{1}{2}$ . Similar to Mrs. Pitt-Miller's drawing, but varnished. In a sketch book at the Nat. Gallery is a trial sketch for these drawings in body-colour.
- Caerlaverock Castle, Dumfries.** Circa 1831. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (R. Cadell).]  $3\frac{1}{2} \times 5\frac{1}{2}$ . High walled fortress standing in water in flat country, lit by evening sun. Moon rising left. Engraved by E. Goodall, 1833, Scott's "Minstrelsy of the Scottish Border."

## LIST OF WATER-COLOUR DRAWINGS

**Calais Harbour.** Circa 1834. [J. E. Taylor, Esq.]

Vignette. Night view from harbour, with steamboat. The lighthouse in centre, the church tower behind.

Engraved by J. Horsburgh, Scott's "Tales of a Grandfather."

**Cambridge:** Clare Hall. Circa 1793-4. [Alfred A. DePass, Esq. G.H. 1899.]

8½ x 10½. College buildings seen in sunlight across Cam. Classical bridge in centre mid-distance, and trees to right.

Aquatint by H. Reeve, coloured by hand. Published 1807.

**Cambridge:** King's College Chapel. [Chr. 1873, Murrie.]

12½ x 9½.

Mr. Naylor has an early drawing of King's College; a drawing of same subject was in the R.A. 1795, and another or the same in Turner's Studio, 1809.

**Canal, near Leeds.** Circa 1800. [Mrs. Newall.]

10 x 15. Barge at entrance to tunnel of canal, figures by stone quay to left. Low-toned sketch with much warm brown and pen outline.

**Canterbury:** St. Augustine's Gate. (?) R.A. 1793.

Signed "W. Turner." [Ex Sir W. Tite. B.F.A.C. 1871. R.A. 1873. Chr. 1874, Title.]

2½ x 16.

**Canterbury:** West Gate. 1793-4. Signed "Turner."

[Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1857.]

11 x 8. Tower in centre. Carrier driving across bridge over moat to right.

**Canterbury:** Christchurch (?) Gate. Circa 1793.

[Cambridge, Fitz. Mus. Ruskin Donation.]

10½ x 14. Old gate, with houses on either side. "Characteristic of first architectural studies."

**Canterbury Cathedral.** Signed and dated, "Turner, 1793." [Man. Whit. Inst. Taylor Donation. R.A. 1857.]

2½ x 14½. S.E. angle of Cathedral. A cart drawn by two horses in front. Blue sky with clouds.

(Probably the "St. Anselm's Chapel" of R.A. 1794. Monroe Sale, 1833.)

**Carew Castle, Pembrokeshire.** Circa 1832. [Mrs. Ruston, ex Kennedy and Heugh Collections. M. 1857. Chr. 1874, Heugh; 1886, Addington. Moon's Gallery, 1833 (C. Heath).]

11½ x 18. Calm shallow water, cattle wading on left and standing under trees to right. Castle in centre mid-distance. Cirrus and cumulus clouds lit by rays from above. Much faded. Engraved by W. Miller, 1834, "England and Wales."

**Carisbrooke Castle.** Circa 1828. [J. E. Taylor, Esq., ex Ruskin and Windus Collections. Moon's Gallery, 1833 (G. Windus).]

11½ x 17. Men and ladies on horseback crossing bridge leading to Gothic gateway. Castle wall occupies right of drawing. Storm and rainbow to left.

Engraved by C. Westwood, 1830, "England and Wales."

**Carlisle.** Circa 1831. [Ex C. Langton, Esq., Liverpool. Chr. 1862, Flint; 1901, Langton. Moon's Gallery, 1833 (R. Cadell).]

3½ x 5½. View from wooded hillside over plain and double bridge. To left, Castle and houses in sunshine, and rainbow above. Changed and faded in parts.

Engraved by E. Goodall, 1833, for Scott's "Minstrelsy of Scotland Border."

**Carnarvon Castle.** 1799-1800. Signed "Turner."

Probably R.A. 1799 or 1800. [Mrs. Thwaites. R.A. 1887.]

22½ x 32½. On right, Castle rising from water, solemnly relieved against pale sky; boats moored beneath the walls. Two larger vessels at anchor opposite. Sinking sun reflected in water.

In a sketch-book in the National Gallery are several trial sketches for this drawing.

**Carnarvon Castle.** Circa 1833. [R. E. Tatham, Esq., ex Ruskin and Novar Collections. F.A.S. 1878. Chr. 1877, Munro.]

11 x 16½. Castle in centre mid-distance, relieved against yellow afterglow in sky. Crescent moon to left. Girls bathing from boat in F.

Engraved by W. Radclyffe, 1833, "England and Wales."

**Caserta:** Roman Aqueduct. 1792-3. [W. G. Rawlinson, Esq., ex Percy Collection.]

13 x 17. Grey with a little bluish tint in distance. Probably copied from a drawing by Cozens.

**Cassiobury** (?). 1795-97. [Man. Whit. Inst. Taylor Donation.]

12 x 16½. Late Gothic mansion, front view (called "Cannabury" in Catalogue).

**Cassiobury.** Circa 1798. Signed "W. Turner." [Mrs. Worthington, Sale Lodge.]

11½ x 18. Small stream in F., ladies standing by opposite bank. West window of chapel partly hidden by fir-tree.

**Cassiobury.** Circa 1800. [Mrs. Worthington, Sale Lodge.]

11½ x 18. Looking across calm water to façade of house in evening light. Trees at back.

**Cassiobury Park.** 1796-98. [Mrs. Worthington, Sale Lodge.]

10 x 15. Old spreading oak and deer. House in distance on right. Faded.

**Cassiobury — North-west View.** [C. Morland Agnew, Esq. ex Lord Essex. Chr. 1892, Bolekow.]

18 x 28. Hounds and huntsmen on road leading to stable on left. The house seen across the park.

Aquatint by Hill; made for Lord Essex.

Two other drawings of Cassiobury aquatinted by Hill have not been traced.

1. "Great Cloister." Drawing-room, with books and flowers (ex Windus Collection).

2. S.W. angle (upright). Window of chapel. Peacocks and dogs.

Drawings of Cassiobury were sold at the Heugh, Pooley, Quilter and Bolekow sales.

**Catherine's Hill, St. See** Guildford.

**Castle and Old Houses.** Circa 1794. [British Museum. Henderson Bequest.]

8 x 12. Old timber house on right, backed by ruins of castle. On rough Girtin-like paper. Faded in parts.

**Cenis, Mont:** Snowstorm. 1820. Inscribed in F.,

"Passage of Mt. Cenis, Jan. 15, 1820. J. M. W. Turner." [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]

11 x 15½. Scene at summit. Diligence with scared horses turned round in traces. Central oval mass of light, against which the Hospice is relieved.

Engraved by S. Fisher, 1833.

**Cenis, Mont.** See Snowdrift on Alpine Pass.

**Cephaloneia.** (From a sketch by W. Page.) 1825-30.

3½ x 5½. View over calm strait. Long wooden bridge to mainland in mid-distance. Palm tree in right F.

Engraved by E. Finden. Finden's "Illustrations to Byron," 1833.

**Chamonix.** Circa 1793. [Herbert Horne, Esq.]

9 x 14½. "Between Chamonix and Martinach." Aiguilles rising over snow field to left. Grey and blue wash. Copied from a drawing by Cozens (made in 1776), also in Mr. Horne's possession.

# TURNER

- Chamonix; Glacier des Bossons.** Probably 1802. [Sir Hickman Bacon, Bart., ex Ruskin Collection. F.A.S. 1878.]  
 $12 \times 18\frac{1}{2}$ . Looking up to Aiguille du Midi. Loose tumbled blocks of moraine, and distorted bent trees. Chalky-white body-colour on *streaks* of glacier. "Fierce fresh sketch."
- Chamonix; Glacier des Bossons.** 1805-10. [Ex Levy and Greenwood Collections. Chr. 1876, Levy.]  
 $9 \times 13$
- Chamonix; Mer de Glace, and Source of Arveyron.** [? R.A. 1803 (apparently not dated). [F. H. Fawkes, Esq., Farnley Hall.]  
 $27 \times 40$ . Three battered firs on left. The gleaming glacier stretches across mid-distance. Wild mountain background. The valley of Chamonix far below on left. Snake in centre F.
- Chamonix; looking down the Valley.** 1805-10. Signed "J. M. W. Turner, R.A. 1809" (last figure uncertain). [F. H. Fawkes, Esq., Farnley Hall.]  
 $11 \times 15\frac{1}{2}$ . Dead and stunted larches among rocks in F. The valley on right. Mass of snowy mountains above to left.
- Chamonix; Blair's Hut on the Montanvert and Mer de Glace.** 1805-9 [F. H. Fawkes, Esq., Farnley Hall.]  
 $11 \times 15$ . The whole F. occupied by glacier with blue-jagged *streaks*. Pine-clad hill on left, with white hut. Aiguilles on right. Faded.
- Chamonix; Mer de Glace.** 1805-1810. [Humphrey Roberts, Esq., ex Farnley Collection. Chr. 1890, Fawkes.]  
 $11 \times 13\frac{1}{2}$ . Goats feeding by shattered pines in F., behind which a long line of glacier creeps down from right to left. Wind-swept cumulus clouds.
- Chamonix; Source of the Arveyron.** 1805-10. Signed "J. M. W. Turner, R.A." [Turner House, Penarth, Pyke Thompson Bequest. Ex Farnley Collection. Chr. 1890, Fawkes.]  
 $11 \times 15\frac{1}{2}$ . The ice-cave of the Glacier des Bois in left corner. Glacier partly hidden by rocks in F. Aiguille du Drus in distance.
- Chaplet, The.** Circa 1835. [Ex Novar Collection. Chr. 1877, Munro.]  
 $8\frac{1}{2} \times 12\frac{1}{2}$ . Cf. Liber, No. 60 (Rawlinson), pub. 1816 (Rawlinson).  
Vignette. Scene in Magic Temple. Priest crowning woman with chaplet.  
Engraved by E. Goodall for Moore's "Epicurean."
- Chatham, from Fort Pitt.** Circa 1830. [G. Gurney, Esq. R.A. 1839. Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (J. H. Maw).]  
 $21 \times 17\frac{1}{2}$ . Looking up the Medway, Chatham in mid-distance to right. Sentry and drummer in F. Rays from setting sun on left.  
Engraved by W. Miller, 1832, "England and Wales."
- Chepstow Castle.** Circa 1793. [Ex Leaf Collection. Intern. Exhib. 1862. Chr. 1833, Dr. Monroe; 1875, W. Leaf; 1890, Sir J. Heron.]  
 $16\frac{1}{2} \times 12\frac{1}{2}$ . Engraved by Storer, "Itinerant," 1794.
- Chepstow Castle.** Circa 1797-98. [Agnew's Gallery, 1902; ex Sir Charles Robinson, C.B.]  
 $21 \times 31$ . Looking over the Castle from a height above the Wye, to estuary of the Severn. Distance and sky unfinished. Faded. See also under "Severn" and "Wye."
- Chester; Distant View.** Before 1810. [Hogarth's Gallery, 18—.]  
Trees in F. to right; looking down over wide plain, to town in distance to left.  
Engraved by W. Byrne, "Britannia Depicta," 1810.
- Chester Castle.** Before 1810.  
Castle and old houses rise steeply from river. Shipping by wharf to left.  
Engraved by W. Byrne, "Britannia Depicta," 1810.
- Chiavenna, Near.** 1792-3. [Turner House, Penarth, Pyke Thompson Bequest. Ex Sackville-Bale Collection. Chr. 1881.]  
 $9\frac{1}{2} \times 15$ . Flat land round head of Lago di Mezzola, surrounded by mountains. Grey drawing in style of Cozens.
- Chickens, Children Feeding.** See Cottage Steps.
- Chiefswood Cottage, Mr. Lockhart's Residence at Abbotsford.** 1832-33. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  
Vignette. Brooklet in F., and glade leading to cottage. Under tree to left a desk and a chair.  
Engraved by W. Miller, 1835, for Scott's "Poetical Works."
- Chillon, Castle of.** Circa 1809. Signed "J. M. W. Turner, R.A." [Miss Julia Swinburne. R.A. 1887.]  
 $11 \times 15\frac{1}{2}$ . Looking across lake, Castle on left under mountains. In F. figures loading boats. Houses on right. (Antwerp blue darkened in places.)
- Christchurch, Hants.** Circa 1794. [Sir Donald Currie, G.C.M.G.]  
Careful architectural drawing of exterior of church in grey wash.
- Chrysos on the Seashore.** R.A. 1811. [Mrs. Ashton. G.H. 1809, ex R. Bevan, Esq. R.A. 1886. B.F.A.C. 1871. Chr. 1891, Bevan.]  
 $26 \times 39\frac{1}{2}$ . Chrysos on the sea-shore worshipping the rising sun. The Greek ships in the distance. Arched rock to right. Cf. Liber, No. 73, "Glaucus and Scylla."
- Clairmont and Mauves, between. On the Loire.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Three steep bluffs rise from the river on left, smoke from burning weeds along top, lit by slanting rays from sun. Body-colour, on grey paper.  
Engraved by W. Miller, "Rivers of France," 1833-35.
- Classical Vignette.** 1835-40. [V. and A. Museum. Jones Bequest.]  
Steps of temple on left, tall trees on right. View over plain and sunset buildings.
- Clifton.** See Bristol.
- Clitheroe.** Circa 1798.  
Eadsford Bridge to left, backed by trees, above which rise hills with the church and castle.  
Engraved by J. Basire, Whitaker's "Parish of Whalley." ("Drawn by Wm. Turner, A.")
- Cloud, St.** Circa 1833. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Pleasure-boats on the Seine in F., with clumps of trees on banks. Beyond, the château on wooded coteaux.  
Engraved by W. Miller, 1835, for Scott's "Life of Napoleon."
- Clovelly Bay.** Circa 1822 or earlier. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  
 $5\frac{1}{2} \times 8\frac{1}{2}$ . Looking W. to Clovelly along rocky coast, Lundy Island on horizon to right. Pack mules with fish.  
Engraved by W. Miller, 1824, "South Coast."

## LIST OF WATER-COLOUR DRAWINGS

- Closes, Valley of: L'Aiguillette.** 1802. [Ex Ruskin Collection. F.A.S. 1878.]  
Upright. Looking up a side valley from the valley of the Arve. Study for the finished drawing.
- Closes, Valley of: L'Aiguillette.** 1804-6. [Ex Ruskin Collection. F.A.S. 1878.]  
Upright. Small bridge over entrance to gorge, sheep coming down to water; higher up a cottage, and above woods and cliff. An isolated crag in the centre.
- Clyde, Falls of the.** Circa 1801. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $16\frac{1}{2} \times 20\frac{1}{2}$ . In centre, river descends in two leaps, the lower one broken by a rock. High rocks on either side. Rough river-bed in F. in shadow. "Mellow greys and full-toned browns."
- Clyde, Falls of the.** Noon. R.A. 1802. [Robert D. Holt, Esq., ex Leech Collection. Glasgow, 1901. G.H. 1899. R.A. 1889. Chr. 1887, Leech.]  
 $28\frac{1}{2} \times 41$ . In the centre the double Falls. Below, the water rushes out from hidden basin among rocks in right corner. On left, five women preparing to bathe. A sketch inscribed "Stonebyre Fall, 1798," with two smaller sketches at back, one resembling the subject of this drawing, is described in W. Ward's Catalogue, No. 1. Cf. Liber, No. 18 (Rawlinson), 1809.
- Clyde, Falls of the.** Circa 1802-1804. [Sir Donald Currie, G.C.M.G.]  
Large drawing. The Falls occupy centre of composition. Some large figures of boys in F. Low rocky banks right and left. A little blue left in sky and in falling water, otherwise very foxy.
- Coast Scene. Ruins of a Castle.** Circa 1793. [Ven. Archdeacon Burney. R.A. 1887.]  
 $8\frac{1}{2} \times 12\frac{1}{2}$ . Ruined castle on cliff, to right. Beach at low water. Bank of clouds in distance.
- Coblenz, The Moselle Bridge.** 1819. [Rev. W. Macgregor, ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Bridge stretches across drawing, women washing by river. Beyond, the town and Ehrenbreitstein. Overcast sky. Chieffy body-colour, on "stained" paper.
- Coblenz, The Quay at.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Ehrenbreitstein in centre, with heavy clouds rising behind. Cloud of smoke rising over the town below. Evening sky. Chieffy body-colour, on "stained" paper.
- Coblenz.** 1842. [J. F. Haworth, Esq., ex Ruskin Collection. F.A.S. 1878.]  
 $12 \times 18$ . Old bridge over the Moselle. Ehrenbreitstein in last glow of sunset. Boats on calm river. (Sketch now in National Gallery.) Drawing made for Mr. Ruskin. See "Epilogue" to Notes, F.A.S. 1878.
- Colchester Castle.** Circa 1825. [W. Lockett Agnew, Esq., ex Miss James. R.A. 1891. Chr. 1891, James. Moon's Gallery, 1833 (J. H. Maw).]  
 $11 \times 16$ . Looking across water toward the Castle. In F. boys chasing a hare. Sun declining on left, reflected in water. Engraved by R. Wallis, 1827, "England and Wales."
- Cologne.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890.]  
 $7\frac{1}{2} \times 12$ . Cathedral in mid-distance. On left a tower with battlemented walls. Boats on river. Evening sky. Body-colour, on "stained" paper.
- Cologne. Rhine Gate.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12$ . On right a crowded quay, near it boats with sails set. Beyond, houses and towers of town. Evening sky, with fleecy clouds. Chieffy body-colour, on "stained" paper.
- Cologne, from the River.** Signed "J. M. W. Turner, 1820." [Abel Buckley, Esq., ex Windus Collection. R.A. 1887. Glasgow, 1901.]  
 $12\frac{1}{2} \times 17\frac{1}{2}$ . Looking down the Rhine toward the Cathedral. On left boys bathing. Numerous boats. Towers of city wall on left. Sunset sky. Engraved by E. Goodall, "Turner Gallery."
- Cologne.** Circa 1830. [T. F. Blackwell, Esq. Chr. 1887, Leech.]  
Vignette. Tower of St. Martin's in centre, masking part of Cathedral. Shipping on river. Faded. Engraved by E. Finden for Moore's "Life of Byron."
- Colonna, Cape. Temple of Minerva, at Sunium.** Circa 1820. [Charles Woodd, Esq. M. 1857. R.A. 1887.]  
 $15 \times 23$ . Temple promontory to right. Moon reflected on sea to left. Two jackals in F. Large engraving by J. T. Willmore, 1854. ( $15 \times 23$ .)
- Colonna, Cape. Temple of Minerva, at Sunium.** (From sketch by Alanson.) 1820-24. [Ex Munro and Gurney Collections. Chr. 1877, Munro; 1883, Gurney.]  
Large vignette. Moon through cloudy sky, reflected in calm bay on right. Temple on low eminence in centre; seated Turks smoking in F. Very blue drawing. Engraved by E. Finden for Murray's "Byron," 1825. Childe Harold, Canto II.
- combe Martin.** 1820-24. [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 9$ . Looking west along coast. In centre an old limekiln, near the shore; an old house on the cliff above. Boats and pack-horses. Engraved by W. Miller, 1825, "South Coast."
- Como, Lake of.** 1792-3. [Ex Sackville Vale Collection. Chr. 1881.]  
 $9\frac{1}{2} \times 15$ . Three grey drawings, in style of Cozens. One of them—the Villa Giulia ( $9\frac{1}{2} \times 14$ ).
- Como, Lake of.** 1830-35. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. B.F.A.C. 1871.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Looking toward Lecco from a rocky knoll. Rosy-grey sky shot with gold. Body-colour, on blue-grey paper.
- Coniston Fells.** Circa 1798. [Horatio Micholls, Esq. C.H. 1899.]  
 $10 \times 14\frac{1}{2}$ . Torrent on left, with birch trees. Moors and mountain background. Low-toned drawing. Similar in composition to the oil picture in the Turner Collection.
- Coniston Fells.** Circa 1800. [Man. Whit. Inst. Taylor Donation. R.A. 1892.]  
 $9\frac{1}{2} \times 16$ . Open moorland. Early dawn. Sign-post on left. Grey-green sketch.
- Coniston "Old Man."** Circa 1797. [Ex Ruskin Collection. F.A.S. 1900.]  
First sketch for the oil picture (R.A. 1798). On the back drawing of lions for a coat-of-arms.
- Coniston Water.** 1810-15. [Admiral Fawkes, ex Farnley Hall Collection.]  
 $19 \times 26$ . Plain white house to left. Looking across lake on right to mountains. Much body-colour. Mr. Walter Fawkes often stayed here.
- Coniston Water.** Circa 1815. [Fred. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]  
 $20 \times 33\frac{1}{2}$ . Looking north from near head of lake. Body-colour, on grey paper. Colour changed in places.

# TURNER

- Constance (?)**. Circa 1835-40. [R. M. Brocklebank, Esq. G.H. 1899.]  
 $1\frac{1}{2} \times 18\frac{3}{4}$ . Town in mid-distance, looking across water to steep ascent crowned by castle. Highly finished, bright drawing (apparently a view of Schaffhausen)
- Constance**. 1842. [J. Irvine Smith, Esq., ex Ruskin Collection. F.A.S. 1878.]  
 $12 \times 18$ . Looking east over calm river. Sun rising over dark turrets and pale blue lake.  
 See Epitogus to Ruskin's F.A.S Notes, 1878. No. 8 of the ten drawings of 1842.
- Constantinople, St. Sophia**. 1825-30. [Ex Gaskell Collection. Chr. 1874, Farmworth.]  
 $8 \times 11$ . Dome rises in centre in last gleam of evening. Full moon rising in dark blue sky. Turkish cavalry in F. Engraved by E. Finden for Murray's "Byron."
- Conway Castle**. Circa 1800. Signed "W. Turner." [A. M. Blake, Esq. R.A. 1889.]  
 $16\frac{1}{2} \times 24\frac{3}{4}$ . Castle in mid-distance on rocky point. Rough sea in right F. breaking on beach, with rocks above. Stormy sky.
- Conway Castle**. Circa 1800. [Humphrey Roberts, Esq.]  
 $15\frac{3}{4} \times 24$ . Beneath the Castle in centre a long low bridge over shallow water. To right the estuary, with hills beyond. Showery sky.
- Conway Castle**. Circa 1802. [Mrs. Ashton.]  
 $16\frac{1}{2} \times 24\frac{3}{4}$ . Small bridge over inlet from sea, above which rises the Castle in centre mid-distance. Sky filled with rolling masses of cumulus
- Corfe Castle**. Circa 1793. [V. and A. Museum. W. Smith Bequest, 1876.]  
 $8\frac{3}{4} \times 11\frac{1}{2}$ . Ruins on right. Gateway to left in mid-distance.
- Corfe Castle**. Circa 1812. [Humphrey Roberts, Esq. Chr. 1890, Heron.]  
 $5\frac{1}{2} \times 8\frac{1}{2}$ . Conical hill with keep and walls of Castle falls nearly whole composition. Arched viaduct leading up to gate on right. Women drying linen. The whole in warm evening light against blue sky.  
 Engraved by G. Cooke for "South Coast," 1814.
- Corinth from the Acropolis**. (From a drawing by W. Page.) Circa 1830. [Ex Novar Collection. Chr. 1877, Munro; 1883, W. Lee.]  
 Vignette. Looking over town and calm strait to mountains beyond. Column or minaret to left, to right of which is the Doric Temple.  
 Engraved by E. Finden, Murray's "Byron." 12mo ed.
- Corinth : Cenchrea**. (After a drawing by R. Cockerell.) Circa 1832-34. [Ex Ruskin Collection. F.A.S. 1878.]  
 Boats and figures in Albanian costume in small harbour in F. Above, white houses and tents. In centre rises the Acropolis, the outline broken by a big lateen sail.  
 Engraved by E. Finden for Finden's "Bible."
- Corsica: Sunset**. [Chr. 1887, Leech.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ .
- Coruisk, Loch**. Circa 1831. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $3\frac{1}{2} \times 5\frac{3}{4}$ . Wild range of rocky pinnacles separates a deep loch on right from an arm of Loch Scavaig on left. Stormy sky, with cumulus clouds.  
 Engraved by H. Le Keux, 1834, for Scott's "Lord of the Isles."
- Woodcut of crags in Ruskin's "Modern Painters," Vol. IV.
- Cottage Steps. Children feeding Chickens**. Circa 1831. Signed "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall. In Turner's Studio, 1869.]  
 Children seated on steps, cottage on right. Hen and chickens feeding in F.
- Coventry**. Circa 1832. [C. W. Lea, Esq., Worcester, ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (C. Heath).]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . Town and spires in sunshine; wind swept sun clouds to right. Coach on road to right in F. Meadow banks with cattle to left.  
 Engraved by S. Fisher, 1834, "England and Wales."
- Cowes, West**. Circa 1828. [E. Atkinson, Esq., ex W. Leech, Esq. G.H. 1899. R.A. 1886. M. 1857. Chr. 1837, W. Leech. Moon's Gallery, 1833 (T. Tomkinson).]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Town in mid-distance, men-of-war at anchor. Setting sun. Calm water and reflections.  
 Engraved by R. Wallis, "England and Wales," 1830. Also a chromolithograph.
- Craigmillar Castle**. Circa 1831-33. [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Moon rising to left over ruined castle. Two lads lying under stump of tree in F.  
 Engraved by W. Miller, 1835, for Scott's "Tales of a Grandfather."
- Criccieth Castle, Carnarvonshire**. Circa 1835. Signed "J. M. W. Turner." [William Newall, Esq., ex Novar Collection. G.H. 1899. Chr. 1877, Munro; 1889, Col. Holdsworth.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Castle in mid-distance on steep rock, over which sea is dashing. Men collecting wreckage from waves. Clouded sky breaking to right. Two men on horseback in F.  
 Engraved by S. Fisher, 1837, "England and Wales."
- Crichton Castle ("Abbotsford Turners")**. Circa 1816. [Th. Brocklebank, Esq., ex Sir Walter Scott. R.A. 1886. G.H. 1899.]  
 $6\frac{1}{2} \times 9\frac{3}{4}$ . A castle on a height in mid-distance. Shepherd looking down into a misty valley.  
 Engraved by G. Cooke, 1819, "Prov. Antiq. of Scotland."
- Crook of Lune**. Circa 1818. [Rev. W. Macgregor, ex Mr. C. Orme, of "Longmans." R.A. 1886. G.H. 1899.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Looking toward Hornby Castle; river winding through open landscape, and crossed by bridge in mid-distance, forming a "crook" round a projecting spur. Silvery sunlight from sky.  
 Engraved by J. Archer, 1821, Whitaker's "History of Lancashire."
- Cross in Village Street**. 1794-95. [Oldham Art Gallery. Charles Lees Donation.]  
 $9 \times 6\frac{1}{2}$ . Tall shaft of cross, milkmaid to left. Pale greenish-grey and blue drawing.
- Crowhurst Park, Pevensey Bay from**. Circa 1816. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosshall.]  
 $15 \times 22$ . Upland down, with group of birches. Looking over Vale of Pevensey to Beachy Head. Wheelbarrow and sheep in F.  
 Engraved by W. B. Cooke, 1819, "Views in Sussex."
- Cuckoo, Study of**. 1805-10. [Rev. W. Kingsley.]  
 $12 \times 15$ . Vignette drawing of young cuckoo and mother bird. Probably made at Farley.
- Dartmoor. Source of the Tamar and Torridge**. Circa 1812. [Holbrook Gaskell, Esq. R.A. 1886. Chr. 1874, J. Heugh.]  
 $7\frac{1}{2} \times 12\frac{3}{4}$ . A small stream seen winding away on left. Pack-

## LIST OF WATER-COLOUR DRAWINGS

horses and donkey on a road by right. Men burning weeds on hill beyond. Olive and silvery tones. Evening.  
Engraved by W. B. Cooke, 1816, "Rivers of Devon."  
(Unpublished.)

**Dartmouth.** Before 1814. [Ex J. Morley of Clapton, Chr. 1816; Morley's Cooke's Gallery, 1822 (C. Stokes).]  
 $\frac{5}{8} \times 8\frac{1}{2}$ . Calm evening, looking down creek to sea. Landing stones and kegs in F. Above to left, the gate and houses of Kingwear.  
Engraved by W. B. Cooke, 1815, "South Coast."

**Dartmouth Cove.** 1820-25. [Holbrook Gaskell, Esq., R.A. 1886. M. 1857. Chr. 1874. J. Heugh. Moon's Gallery, 1853 (G. Windus).]  
 $11 \times 15\frac{1}{2}$ . Looking down from a height on to the cove. Sailors merrymaking in F. Sunny afternoon.  
Engraved by W. R. Smith, 1827, "England and Wales."

**Dawn after Wreck.** Circa 1841. [Rev. W. Kingsley, R.A. 1891.]  
 $9\frac{1}{2} \times 14$ . Seashore. A dog howling in the F. A tangled net by water on right.  
Etched by Ruskin for a proposed work on "The Sea," the plate afterwards scraped by Lupton.

**Dead Sea.** After a drawing by the Rev. R. Masters, 1832-34. [Ex G. W. Moss (Leeds, 1868) and Heugh Collections. Chr. 1900, Moss.]  
 $5 \times 8$ . Looking down over a wide plain, the Dead Sea on right. Evening sky over the mountains beyond.  
Engraved by E. Finden for Finden's "Bible."

**Deal.** Circa 1825. [Ex Leyland Collection. Chr. 1872, Leyland.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . Squall approaching. Confused mass of shipping in rough sea to left. On shore, masts with flag signals  
Engraved in mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.

**Deal.** Circa 1824. [Horatio Micholls, Esq., G.H. 1899.]  
 $\frac{5}{8} \times \frac{9}{8}$ . Steep beach and rough sea. Old houses and flag-signal left and centre. A long "whip of lightning" extends across sky from black clouds on right.  
Engraved by W. Radclyffe, 1846, "South Coast."

**Dee, on the: River Scene.** Very early. Signed "Turner." [Ex Sir William Drake, B.F.A.C. 1871.]  
 $5\frac{1}{2} \times 8\frac{1}{2}$ . From the collection of the Rev. Mr. Nixon, one of Turner's earliest patrons.

**Denbigh Castle.** Circa 1793. [Herbert Horne, Esq.]  
 $7 \times 8\frac{1}{2}$ . Ruined tower with Gothic archway to left. Delicate greyish blue and green, with strong blue sky.

**Derwentwater, or "Keswick Lake."** Circa 1835. [J. E. Taylor, Esq., ex Ruskin Collection. G.H. 1899. R.A. 1886. B.F.A.C. 1871.]  
 $10\frac{1}{2} \times 17$ . Calm blue lake broadens out to right. Some figures about to embark in boat. Late afternoon, rain clearing off. Lodore Falls in mid-distance. Rainbow reflected in lake, as a white band.  
Engraved by W. Radclyffe, 1837, "England and Wales."

**Derwentwater.** See Skiddaw.

**Devil's Bridge.** See St. Gothard.

**Devonport.** See Plymouth.

**Dinant.** 1830-35. [Ex Ruskin Collection. F.A.S. 1878.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Fort on rock above the Meuse. Body-colour, on blue paper.

**Dinant: Roches à Bayard.** 1830-35. [J. E. Taylor, Esq.]  
 $5 \times 7\frac{1}{2}$ . White pinnacles and cliffs to right. Cottage by Meuse and road in front. Body-colour, on blue paper.

**Donat's Castle, St., Glamorganshire.** R.A. 1801. [Mrs. Ashton. M. 1857.]  
 $23 \times 33\frac{1}{2}$ . Pool with cattle to left. Donkey standing under tree to right. Castle relieved against warm evening sky in distance centre. Blues gone in parts.  
Lithograph by Gance, 1851.

**Donnington Castle.** Before 1805. [Rev. T. Case, Oxford.]  
From the road between E. Ilsley and Newbury.  
Engraved by W. and L. Byrne, "Britannia Depicta," 1805.

**Dora Baltea, Valley of, above Ivrea.** 1803-5. [Ex Ruskin Collection. F.A.S. 1878.]  
Ruins of old bridge. Conventional classical treatment. (Sometimes called Narni.)

**Dove, Dead.** 1805-10. [F. H. Fawkes, Esq., Farnley Hall.]  
 $7 \times 11$ . On white paper, without background.

**Dover Mail.** Circa 1788. [Ex Ruskin Collection. F.A.S. 1878.]

**Dover.** Circa 1792. [W. G. Rawlinson, Esq.]  
 $9\frac{1}{2} \times 11\frac{1}{2}$ . Shipping and old houses. Grey, with a little blue.

**Dover.** Circa 1792. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  
1. Shakespeare's Cliff,  $8 \times 10\frac{1}{2}$ .  
2. Harbour,  $9 \times 11\frac{1}{2}$ .  
3. Old Dover Harbour,  $8\frac{1}{2} \times 11\frac{1}{2}$ .  
Indian ink, with a little blue.

**Dover: Old Harbour.** Circa 1792. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1887.]  
 $8 \times 11$ . Houses coming down to water's edge. Shipping. Indian ink and indigo.

**Dover: Old Harbour.** Circa 1792. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. Ex Percy Collection. R.A. 1887.]  
 $10\frac{1}{2} \times 18\frac{1}{2}$ . Small craft with tall masts in front. Further off the town beneath Castle Cliff. Pencil and wash in faint greys and blues.

**Dover: Coast and Harbour.** Circa 1792. [British Museum. Henderson Bequest.]  
1.  $7 \times 10\frac{1}{2}$ . Old wooden pier from the sea, Castle Cliff rising behind.  
2.  $8 \times 11\frac{1}{2}$ . Inner Harbour, backed by old houses, large barge in centre.  
3.  $8 \times 10$ . Old wharf in Inner Harbour.  
4.  $8 \times 10$ . Boats lying by side of old wharf.  
All stated to be "After John Henderson, Sen."

**Dover, Near.** Circa 1792. [Man. Whit. Inst. Taylor Donation.]  
 $8\frac{1}{2} \times 12\frac{1}{2}$ . Grey drawing.

**Dover, Cliffs at.** Circa 1792. [Man. Whit. Inst. Taylor Donation.]  
 $6 \times 15$ . Blue and grey drawing.

**Dover Beach, with Shipping.** Circa 1793. [Sir J. C. Robinson, C.B. G.H. 1899. Ex Percy Collection.]  
 $5 \times 9\frac{1}{2}$ . Stern of fishing smack, under  $1\frac{1}{2}$  mrs, to right. Sea to left, with distant view of Shakespeare's Cliff.

## TURNER

- Dover Beach.** Circa 1795. [Sir J. C. Robinson, C.B.]  
 7 x 10. Breaking up an old hulk. Shakespeare's Cliff behind.
- Dover Castle from the Sea.** Signed "J. M. W. Turner, 1822." [Mrs. Kinball, of Boston, ex Avery, Chapman and Dillon Collections. Cooke's Exhibition, 1823. ("Drawn Dec. 1822.")]  
 16½ x 24. Fishing boats on left sailing into harbour. On right crowded steamer arriving. Castle in sunlight. Storm approaching from left.  
 Engraved by J. T. Willmore, 1821.  
 Companion to the large Folkestone.
- Dover, from Shakespeare's Cliff.** Circa 1824.  
 [F. Nettlefold, Esq. R.I. 1836.]  
 5½ x 9. Hay waggon crossing main ditch of fort. Looking down on lower cliffs. Castle Cliffs in sunlight in centre.  
 Engraved G. Cooke, 1826, "South Coast."
- Dover, Straits of.** Circa 1826. Signed "J. M. W. Turner" in right corner. [Ex Windus Collection. Moon's Gallery, 1833 (G. Windus).]  
 Rough sea, fishing boats tacking. Cliffs in bright sunshine. Storm to left.  
 Engraved by W. Miller, 1828, "England and Wales."
- Dover : Shakespeare's Cliff.** 1835-40. [J. W. Bacon, Esq. Chr. 1855, Huth.]  
 7½ x 9½. Rapid sketch. Stormy sea and sky, black and pale green. Sun on cliff.
- Drachenfels, from near Rhöndorf.** 1819. [Ex Farnley Collection. R.A. 1859. Chr. 1850, Fawkes.]  
 9½ x 11¾. In F. a bridge crossing a stream, and figures by cross on left. The Castle Cliff in centre. Evening sky. Chiefly body-colour, on "stained" paper.
- Drachenfels, from the left Bank.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1859.]  
 8½ x 11¾. A road with parapet, high above the Rhine, with a coach and a figure on horseback. Across the river the Drachenfels and the Seven Mountains. Chiefly body-colour, on "stained" paper.
- Drachenfels.** 1820-24. [Ex Sir W. Cunliffe Brooks, Bart. Phillips, 1901.]  
 3½ x 5½. The Rock in centre across the river. Full moon rising to right, over island of Nonnenwerth. Horses towing boat in F.  
 Engraved by W. Finden, Murray's "Byron," 1825. "Childe Harold," Canto IV.
- Dryburgh Abbey.** Circa 1831.  
 Abbey among woods in centre of wide haugh, inside flat bend of river. Hills beyond.  
 Engraved by W. Miller, 1833, Scott's poetical works.
- Dudley Castle.** Circa 1831. [Ex Ruskin Collection, F.A.S. 1878. Moon's Gallery, 1833 (C. Heath).]  
 Canal with barges in gloom. Glare from furnaces on right. Town and Castle in background, lit by last rays of evening. Crescent moon reflected in water. Sky hastily washed in.  
 Engraved by R. Wallis, 1833, "England and Wales."
- Dumbarton Castle.** 1831-33. [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Gibraltar-like rock. Moon rising to right. Pier on river below. Minutely finished.  
 Engraved by W. Miller, 1834, for Scott's "Biographical Memoirs."
- Dumbarton Castle.** 1815-20. [Mrs. F. Locker-Lampson, Rowfort.]  
 Rock rising abruptly out of the plain. The Clyde, with ships in mid-distance. Sepia drawing for an unpublished plate of the Liber.  
 Etched by J. M. W. Turner. Mezzotinted by T. Lupton, Liber, No. 75 (Rawlinson).
- Dumfries : New Abbey.** Circa 1831. [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Ruined Abbey from the north-west reflected in water, by which a horse is drinking. Moon rising to left.  
 Engraved by W. Miller, for Scott's "Prose Works," vol. 7.
- Dunbar Castle.** Circa 1820.  
 6½ x 10. Ruined walls of Castle on rocky headland relieved against dark sky. Storm approaching from right. To left a more modern fort. Wreckage tossed over rocks by stormy sea in F.  
 Engraved by J. C. Allen, 1824, "Prov. Antiq. of Scotland."
- Dunfermline.** 1831-34. [Sir Donald Currie, G.C.M.G. R.A. 1852. Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Church in warm light against blue cumulus clouds. Rainbow to right. Below, a water-mill and a little wooded glen to left.  
 Engraved by J. Horsburgh, 1836, for Scott's "Tales of a Grandfather."
- Dunstanflage.** 1831-34. [Ab. Howarth, Esq. Chr. 1869, Dillon; 1879, Pritchard.]  
 4¾ x 6. Castle and ruined chapel, backed by wild, storm-swept mountains. Stormy sea, with open sailing-boat and distant steamer.  
 Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."
- Dunstanborough.** Circa 1802. [Sir Donald Currie, G.C.M.G., ex Heron and Birchall Collections. Chr. 1890, Heron.]  
 14 x 19. Fantastic rocks in F. Rough arm of sea in mid-distance. Beyond, the long line of Castle on low, rocky promontory.
- Dunstanborough.** Circa 1828. [W. A. Watson-Armstrong, Esq., ex Lord Armstrong. Ex Heugh (R.A. 1873), Novar and Birchall (M. 1857) Collections. Chr. 1867, Munro; 1874, Heugh. Moon's Gallery, 1833 (T. Tomkinson).]  
 11 x 16¾. Wrecked fishing-boat on sand by breaking waves. Man on white horse and crowd of women. Castle on hill in morning light occupies mid-distance.  
 Engraved by R. Brandard, 1830, "England and Wales."  
 Mr. H. H. Worthington has a drawing of Dunstanborough, 17¾ x 24.
- Dunster Castle.** Before 1800. [Chr. 1886. Col. Hibbert.]  
 9½ x 14½. S.W. façade, lawn and gateway on left. View of sea. Brown, with a little blue and green. Faded.  
 Engraved by S. Rawle, 1800.
- Dunster Castle from the Park.** Before 1800. [Chr. 1886. Col. Hibbert.]  
 9½ x 14. N.E. side from below. White house on wooded hill. Brown and faded.  
 Engraved by S. Rawle, 1800.
- Dunwich.** 1835-38. [F. Stevenson, Esq. Chr. 1890. Heron.]  
 6½ x 10. Ruined church and walls of buildings on rounded bluff, white against deep blue clouds. Below, men launching boat through the surf. Body-colour, on grey paper.  
 Generally called "Dyburghchurch."  
 Engraved by J. B. Allen (7 x 10) for Holloway's Supplement to "England and Wales."
- Durham.** Circa 1801. Signed "J. W. Turner." [Royal Academy, Diploma Gallery. R.A. 1857.]  
 12 x 16. Old bridge over Wear in F. Houses on left. Above, the Palace and the Cathedral, lit by warm evening light.

## LIST OF WATER-COLOUR DRAWINGS

- Durham.** Circa 1833. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. M. 1857. B.F.A.C. 1871. R.A. 1887.]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . Parapet of bridge on extreme right overlooking the Wear. Looking along river to weir and bridge. Cathedral on wooded bluff to right. Stream of golden light from left. Engraved by W. Miller, 1835, "England and Wales."
- Durham Cathedral.** Early. [Nat. Gal. of Scotland. Vaughan Bequest, 1900]  
 $9\frac{3}{4} \times 16$ . From N. West, in morning light; cluster of houses below. Sloping green bank in F. Study, chiefly in grey.
- Durham Cathedral: Interior.** 1795-96. [Mrs. Newill.]  
 $9\frac{1}{2} \times 6\frac{1}{2}$ . Looking diagonally across the nave Norman arches and arcading. Carefully-drawn, tinted drawing. Engraved by S. Porter.
- Dymchurch.** See Dunwich.
- "Eagle, The Dead."** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Eastern town, with domes and palaces. Sun sinking over bay. Engraved by W. Miller, Campbell's "Poems," Moxon, 1837.
- Easby.** See St. Agatha's Abbey.
- Eddystone Lighthouse.** Circa 1820. [B. Macgeorge, Esq., Glasgow, 1901; ex Dillon Collection (M. 1857). Chr. 1869. Dillon : 1857, Leech.]  
 $8 \times 12$ . Night. Crescent moon to left. Waves dashing over Lighthouse. Mast and wreckage in front. Faded. Mezzotint by T. Lupton, 1824.
- Edgcumbe, Mt.** See Plymouth.
- Edinburgh Castle, from the Grassmarket.** 1793-94. [British Museum. Henderson Bequest.]  
 $7 \times 10\frac{1}{2}$ . Halfmoon battery on right, the Royal Apartments to left. Early tinted drawing. After a drawing by Hearne, engraved 1780.
- Edinburgh, from above Duddingstone.** 1798-1800. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  
 $10\frac{1}{2} \times 16\frac{1}{2}$ . Cows in F. Storm breaking over Castle.
- Edinburgh, from the Water of Leith.** Circa 1800. [T. F. Blackwell, Esq., ex Sir J. Fowler. R.A. 1889. Chr. 1899, Fowler.]  
 $2\frac{1}{2} \times 3\frac{1}{2}$ . Stream, in which cattle are wading, arched over to left by large trees. In distance the castle and part of town seen over woods. White clouds lit by afternoon sun. Mr. H. H. Worthington has a drawing of same subject. ( $19 \times 27\frac{1}{2}$ .)
- Edinburgh, from the Water of Leith.** R.A. 1802. [Sir James Joyce, Bart., M.P., ex Bolckow and Heugh Collections. Mrs. Bolckow, R.A. 1887. Chr. 1874; J. Heugh ; 1891, Bolckow.]  
 $26 \times 39$ . In F, a stream, with cattle on left. On right, a woman washing clothes. Trees on bank on either side. In centre, the Castle rising behind the houses of the New Town. Girtin like drawing.
- Edinburgh.** 1800-5. [Turner House, Penarth. Pyke Thompson Bequest.]  
 $15\frac{1}{2} \times 22\frac{1}{2}$ . From the foot of Calton Hill. St. Giles' and the Castle Hill rise above the grey North Bridge. Cf. large drawing in Nat. Gal.
- Edinburgh: High Street.** ("Abbotsford Turners.") Circa 1816. [Thomas Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . Looking toward St. Giles'. Groups of figures in F. Engraved by H. Le Keux, 1819 (figures by G. Cooke, "Prov. Antq. of Scotland.")
- Edinburgh, from Calton Hill.** ("Abbotsford Turners.") Circa 1816. [Thomas Brocklebank, Esq., R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]  
 $6\frac{1}{2} \times 10$ . View of town, with Castle in distance. Figures in F. Engraved by G. Cooke, 1820, "Prov. Antq. of Scotland."
- Edinburgh: Grass Market.** ("Abbotsford Turners.") Signed and dated "J. M. W. Turner; R.A., 1816." [Thomas Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . Looking toward the Castle. Groups of figures in F. Engraved by H. Le Keux, "Prov. Antq. of Scotland." (Engraving inscribed "Heriot's Hospital from West Bow.")
- Edinburgh Castle.** 1820-25.  
 Vignette frontispiece. Troops marching out of gate below the Castle rock. Trophy of Scottish shield, sword, bagpipes, &c., in front. A first sketch in Nat. Gal. Engraved by G. Cooke, "Prov. Antq. of Scotland," vol. i.
- Edinburgh, from Leith Harbour.** Circa 1825.  
 Vignette frontispiece. Gigantic sun with rays sinking behind Salisbury Craigs. Shipping in harbour in front. Heraldic device below. (Engraved by R. Wallis, "Prov. Antq. of Scotland," vol. ii.)
- Edinburgh.** Circa 1831. [Earl of Rosebery, K.G., ex Novar Collection. Chr. 1878, Munro.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Panorama view from heights on south, backed by Frith of Forth. Salisbury Craigs to right. Sheep on eminence in F. Engraved by W. Miller, 1833, Scott's "Marmion."
- Edinburgh : March of the Highlanders.** Circa 1832. [Humphrey Roberts, Esq.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Looking across the valley from St. Leonard's Hill. Highlanders assembling to sound of bagpipes. Two chiefs in left F. Engraved by T. Higham, 1834, for Scott's "Waverley."
- Edinburgh, from St. Anthony's Chapel.** 1831-34.  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Ruined chapel in F. to left. Holyrood below to right. Sun sinking behind Castle. Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."
- Eggleston Abbey, from the Tees.** 1815-20. [Ex Ruskin Collection. F.A.S. 1878. R.A. 1886]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . In left F, a mill. Cattle drinking by river Tees in mid-distance. Abbey on a height beyond. Somewhat faded. Engraved by T. Higham, 1822, Whitaker's "Richmondshire." Exhibited by Turner, R. Hibernian Academy, 1834.
- Ehrenbreitstein, View from.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Ruins of monastery, monks walking on terrace. On the right below, the winding river. Sun setting in misty distance. Chiefly body-colour, on "stained" paper.
- Ehrenbreitstein, from near Pfaffendorf.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . The rock with ruined fort in centre, lit by setting sun. In F, the road crosses a bridge by a small stream. Chiefly body-colour, on "stained" paper.
- Ehrenbreitstein.** Circa 1820. [Bury Art Gallery. Wrigley Donation. Ex Dudley and Gillott Collections. Chr. 1872, Gillott.]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . From Coblenz quay. The fort relieved against thunder-clouds. Engraved by J. C. Allen, 1824, and by J. Pye. Another drawing of Ehrenbreitstein in the Wrigley Donation (" $9 \times 13\frac{1}{2}$ ")

# TURNER

**Ehrenbreitstein.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Over calm blue water, the fortress lit by setting sun, relieved against deep blue sky. White bridge reflected in river leads to white town.  
(?) Engraved by R. Wallis, "Keepsake," 1813.  
Other drawings of Ehrenbreitstein, Chr. 1894, B. Forster,  $5\frac{1}{2} \times 7\frac{1}{2}$ , and Chr. 1895, Huth,  $7 \times 9$ .

**Ehrenbreitstein.** [Turner House, Penarth. Pyke Thompson Collection.]

$7 \times 9\frac{1}{2}$ . The fortress in orange light over the blue river.

**Ehrenbreitstein:** "Ode to Germania." Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette.  
Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

**Ehrenbreitstein.** 1835-40. [J. P. Heseltine, Esq.]

$8\frac{1}{2} \times 11$ . Church on low promontory of river, across which rises the Castle bluff. Late blue sketch on white paper.

**Ehrenbreitstein.** See also under Coblenz.

**Eltz, Castle of, Moselle.** [Ex Bicknell Collection. Chr. 1863, Bicknell; 1870, J. Smith.]

Vignette.

**Ely Cathedral: Interior.** R.A. 1796. [R. D. Holt, Esq.]

$25 \times 19\frac{1}{2}$ . Transept and choir from under the crossing. Listening to sermon.  
See Bell's "Exhib. Works of Turner."

**Ely Cathedral: Interior.** R.A. 1797. [Mrs. Stephen Winkworth. R.A. 1887. Chr. 1875, Yorke.]

$25 \times 19\frac{1}{2}$ . Looking from under the lantern toward the chancel and north transept. Service going on in front of the screen.  
Painted for Dr. Yorke, Bishop of Ely.

**Ely Cathedral.** Circa 1831. [Ex L. Lloyd. M. 1857. Moon's Gallery, 1833 (T. Griffith).]

South transept and west tower seen from south. Rough field with children playing, and haymakers. Sun hidden by west tower.  
Engraved by T. Higham, 1833, "England and Wales."

**Engedi and Santa Saba Convent.** (From a drawing by Barry.) 1830-35. [Sir Donald Currie, G.C.M.G. Chr. 1891, Berthon. M. 1857 (R. B. Preston)]

$5 \times 8$ . Looking across valley to walled convent, crowned by towers lit by sun. Moon rising left. Funeral in F.  
Engraved by J. B. Allen for Finden's "Bible."

**Eridge Castle, Kent.** 1815-20. [Man. Whit. Inst., ex Bolckow Collection. Chr. 1869, R.A. 1887. Chr. 1891, Bolckow.]

$14\frac{1}{2} \times 21\frac{1}{2}$ . Looking across wooded dell to the Castle on a hill. In F. a girl with flock of sheep. Rays from sun.

**Eton, from the Slough Road.** Before 1803. [Hogarth's Gallery, 18-].

Eton College seen over bridge. Trees on left.

Engraved by W. Byrne, "Britannia Depicta," 1803.

**Eton College, from the River.** 1803-5. [Mrs. Worthington, Sale Lodge.]

$10 \times 13\frac{1}{2}$ . Men fishing from rushy banks to left. College seen over river to right.

**Eton College.** Circa 1830. [Moon's Gallery, 1833 (T. Griffith).]

The sun has just sunk behind the chapel, at the head of calm backwater. Rays in clear sky. Trees on either side. Fishing punt in left F. Eton boys on bank to right.  
Engraved by W. Radcliffe, 1831, "England and Wales."

**Evening Gun, The.** [J. E. Taylor, Esq.]

Flat stretch of coast, with sunset sky reflected in wet sand. Mezzotinted on steel by J. M. W. Turner, and printed in black. Not published.

**Evesham Abbey.** 1796-97. Signed "W. Turner."  
[Mrs. Worthington, Sale Lodge. B.F.A.C. 1884.]

$8\frac{1}{2} \times 11$ . Gothic arch of doorway with wooden brattice, to right. Tower to left. Delicate greyish-green drawing.

**Ewenny Priory, Glamorganshire.** R.A. 1797. [Corporation Art Gallery, Cardiff, ex Pyke Thompson, Dillon, and Heron Collections. Chr. 1869, Dillon; 1890, Sir Joseph Horion.]

$15\frac{1}{2} \times 22$ . Interior of Norman church, a rood screen across arch on left. Sunlight enters from apse. Turkeys, fowls and pigs.

**Ewenny Priory, Glamorganshire.** 1795-96. [Rev. E.S. Dewick, ex Percy Collection. R.A. 1887.]

$15\frac{1}{2} \times 22\frac{1}{2}$ . Interior, with pigs and poultry. Similar to above, but less highly finished.

**Exeter.** Circa 1827. [Ex Levy, Campbell and Windus Collections. R.A. 1873. Chr. 1865, Sir H. H. Campbell; 1876, Levy. Moon's Gallery, 1833 (G. Windus).]

$11\frac{1}{2} \times 16\frac{1}{2}$ . F. occupied by calm river, with shipping to right. In centre mid distance a block of mosaic houses almost buried out the cathedral. Summer cumulus with cirrus.  
Engraved by T. Jeavons, 1829, "England and Wales."

**Falmouth Harbour.** 1812-14.

Looking down over town. Pendennis Castle in centre over the harbour. Slanting rays from summer cumulus. Sailors merrymaking in F.  
Engraved by W. B. Cooke, 1816, "South Coast."

**Falmouth Harbour.** Circa 1825. [Mrs. Newall.]

$6 \times 8\frac{1}{2}$ . Looking down on harbour from outworks of circular fort. Man-of-war entering saluted by guns. Sunlight on Pendennis Castle and town beyond.  
Mezzotint by J. Lupton, Ruskin's "Harbours of England," 1856.

**Falmouth.** See also Pendennis Castle.

**Farnley Avenue.** Circa 1815. [Ex Ruskin (F.A.S. 1878, and R.A. 1886 and Farnley Collections).]

$12\frac{1}{2} \times 16\frac{1}{2}$ . Looking towards the house; lady in white dress walking along the avenue. A much damaged sketch.

**Farnley Hall, Thirteen Drawings of.** 1815-20. [F. H. Fawkes, Esq., Farnley Hall.]

Chiefly  $13 \times 17$ . Body-colour, on grey paper.

1. Garden front with sundial.  
2. Entrance Porch ( $11 \times 12\frac{1}{2}$ ).  
3. Gate of park.

4. Conservatory, with heraldic window.

5. Drawing-room in style of Adams.

6. Heraldic window. Picture resting by chair ( $11\frac{1}{2} \times 13\frac{1}{2}$ ).

7. Morning room, with the large "Dort" over fireplace. (This fireplace is now moved to another wall.)

8. Oak-panelled room, with Fairfax's chair ( $11 \times 16\frac{1}{2}$ ).

9. Hall and staircase.

10. Fairfax cabinet, with folding doors (triplych) ( $11 \times 13$ ).

11. Library.

12. Library, with heraldic window.

13. Grand staircase.

Etchings of No. 1 and 2, circa 1820, Whitaker's "Loidis and Elmote."

**Farnley Hall: Gateway to the Flower Garden.** 1815-20. [Fred. H. Fawkes, Esq., Farnley Hall.]

$12 \times 16\frac{1}{2}$ . Road lined by Scotch firs. Keepers and dogs. Gateway removed from Menston Hall, the old Fairfax seat, in 1814. Body-colour, on grey paper.  
Engraving by — (?) Whitaker's "Loidis and Elmote."

## LIST OF WATER-COLOUR DRAWINGS

- Farnley Hall.** See also "Wharfedale from the Chevin."
- Farnley and Neighbourhood.** Circa 1810-20. [Fred. H. Fawkes, Esq., Farnley Hall.]  
Circa 12 x 17. Fifteen sketches in body colour on rough grey paper, chiefly of the house, park, and lodges.
- Farnley.** See also Hawkesworth, Steeton, Wharfedale and Washbourne.
- Farnley Park: Loch Tiny.** Circa 1815. [W. G. Rawlinson, Esq., ex Farnley Collection. Chr. 1890, Fawkes.]  
19 x 17. Water, with ducks in F.; through a thicker of alders a small white building in form of a Doric temple. Finished study - blue and sunny green. Body colour, on grey paper.
- Farnley Park: "The Peasant's Nest."** Circa 1815. [Ex Ruskin Collection. F.A.S. 1878.]  
12 x 16 $\frac{1}{2}$ . In centre, steps leading to summer-house on right. Stream on left, embowered in trees, with carefully drawn foliage and stems. Body colour, on grey paper.
- Farnley Park: "The Wood Walk."** Circa 1815. [F. Stevenson, Esq. Chr. 1890, Fawkes.]  
11 x 16 $\frac{1}{2}$ . Walk by stream in wooded hollow. Careful study of stems and foliage. Body-colour, on grey paper.
- Farnley Relics.** 1820-22. [F. H. Fawkes, Esq., Farnley Hall.]  
Fairfax chair, flags, armour, &c. Studies for Mr. Walter Fawkes' book
- Fetcham Park.** [Cooke's Gallery, 1823, "an early example," lent by Dr. Monroe.]  
(?) 38 x 15 $\frac{1}{2}$ . A long slip of landscape, with men ploughing  
Engraved by J. T. Willmore
- Finchley Church.** Circa 1793. [Mrs. Stothard. R.A. 1887.]  
9 x 12 $\frac{1}{2}$ . South east side of Church. Trees on left. Sundial on right. Blue sky, with clouds.
- Finchley. Mr. Monroe's House.** 1793. Signed "Turner" [R. W. Monroe, Esq. R.A. 1887.]  
9 x 11 $\frac{1}{2}$ . Country house, where Turner and Girtin used to stop for lunch. It belonged to a brother of Dr. Monroe, Turner's early patron. Shrubbery with flowers on right. Gardener wheeling barrow
- Fire at Sea.** Circa 1834. [Sir Donald Currie, G.C.M.G. Chr. 1895, Feetham.]  
Vignette. Fire attacking mast and rigging, men swarming up bow of ship. To left another ship becalmed, and crescent moon.  
Engraved by J. T. Willmore, 1835, "Keepsake."
- First Rate taking in Stores.** Circa 1818. [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1891.]  
11 x 16. The whole right F. occupied by side of line-of-battle ship, in perspective, with ports open. Two other ships to left. Said to have been painted in three hours, at Farnley.
- Flag of England.** Circa 1824. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
In neutral tint.  
Engraved by T. Lupton as Title Vignette for "Ports of England," 1825
- Flint Castle.** Circa 1834. [George Coats, Esq. Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878.]  
Sun half hidden on horizon to left. Castle on right reflected in calm sea. Play of light on sea and ripples. Shrimpers in F. Green and orange local colour.  
Engraved by J. H. Kermot, 1836, "England and Wales."  
Cf. Liber, No. 4 (Rawlinson).
- Flint Castle, Welsh Coast near.** [Chr. 1877, Knowles.]  
9 x 13.
- Florence: View from Boboli Gardens.** Early. [J. P. Heseltine, Esq., ex Bale Collection. Chr. 1881, Bale.]  
7 x 9 $\frac{1}{2}$ .
- Florence, from the Ponte alla Carraia.** (From a drawing by Hakewill.) Circa 1815. Signed "W. Turner, R.A." [Man. Whit. Inst. Chr. 1869, Dillon]  
8 $\frac{1}{2}$  x 10 $\frac{1}{2}$ . The Ponte S. Trinita and Ponte Vecchio beyond, reflected in river. The tower of the Palazzo Vecchio rises over the Lung' Arno.  
Engraved by S. Rawle, Hakewill's "Italy."
- Florence, from road to Fiesole.** (From a drawing by Hakewill.) Circa 1817. [A. T. Hollingsworth, Esq., Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878. Chr. 1869, Dillon.]  
Hooded monks standing on left by bend of road, near two cypresses. The Cathedral dominates city below.  
Engraved by W. R. Smith, Hakewill's "Italy."
- Florence, from the Chiesa al Monte.** (From a drawing by Hakewill.) Circa 1818.  
Cemetery, with peasants and procession of "Misericordia." Over the walls the river with the Ponte Vecchio, and to right the towers of Florence  
Engraved by G. Cooke, 1820, Hakewill's "Italy."
- Florence, from near San Miniato.** Circa 1825. [Lord Northbourne. (M. 1857).]  
10 x 16. Looking across the river, towers and domes of the city on right. In F. pines and cypress trees. On a terrace to right some women and children. Lute lying on the ground.  
Engraved by E. Goodall, 1827, "Keepsake."  
Bought about 1840 by the first Lord Northbourne.
- Florence, from near San Miniato.** Circa 1825. [Sir Donald Currie, G.C.M.G., ex Miss Crofton. R.A. 1889.]  
12 $\frac{1}{2}$  x 19. Looking across the river, the towers and domes of the city on right. In the F. pines and cypress trees. On a terrace to right some women and children, and a lute on the ground. Evening sky.  
(?) Engraved by E. Goodall, "Keepsake," 1827.  
Turner exhibited a drawing of Florence in the R. Hibernian Academy, 1836.
- Florence, from near San Miniato.** Circa 1825. [Hon. W. F. D. Smith, M.P. G.H. 1899. Glasgow, 1901. Ex Pender and Novar Collections. Chr. 1897, Pender]  
11 $\frac{1}{2}$  x 16 $\frac{1}{2}$ . Looking down the Arno. The sun setting in yellow light over the Ponte Vecchio. The Lung' Arno and buildings of Florence on right. Some tall poplars or cypresses break the sky line in centre. A gay company reeling in centre F. Guards to right. Colour altered in places.
- Flounder Fishing: November.** R.A. 1811. [F. H. Fawkes, Esq., Farnley Hall]  
24 $\frac{1}{2}$  x 18 $\frac{1}{2}$ . In the centre a boat with two old men, one drawing a net. Wooden bridge in background, and barge with large sails. Warm evening light. Faded.  
Cf. unpublished plate of the *Liber*, No. 89 (Rawlinson).
- Flüelen.** See Lucerne, Lake of.
- Folkestone.** Early. [Ex Leech and Novar Collections. Chr. 1887, Leech.]  
15 x 20. Windmill in front of distant town; sea to right, broken boat in F. left.
- Folkestone.** 1820-30. Signed "Turner." [Nat. Gal. of Ireland. Vaughan Bequest, 1899. R.A. 1891.]  
7 x 10 $\frac{1}{2}$ . Looking west along shore towards harbour. Church above. Sun sinking in amber sky, reflected on sands.

# TURNER

**Folkestone.** Circa 1823.

Looking east from the Lees. Smugglers burying kegs in F. left. Church on cliff in mid-distance.  
Engraved by R. Wallis, 1825, "South Coast."

**Folkestone. Twilight: Smugglers fishing up Gin.**

Signed and dated 1824. [E. Nettlefold, Esq., ex Hollins, Leech, and Hippisley Collections. Chr. 1887, Leech, Cooke's Gallery, 1884.]

17 x 25 $\frac{1}{2}$ . Rough sea, men in open boat fishing up kegs. Cliff to right. In centre, promontory with church. Stormy sunset sky. Founded on a large sketch in Nat. Gallery.

Small mezzotint by T. Lupton. Unpublished.

**Folkestone.** Circa 1829. [Humphrey Roberts, Esq., ex E. F. White, Esq., R.A. 1887. Chr. 1874, Farnworth, Moon's Gallery, 1833 (T. Griffith).]

11 $\frac{1}{2}$  x 17 $\frac{1}{2}$ . Soldiers on shore looking on while smugglers dig up kegs of gin. Sky broadly and rapidly sketched. Storm clouds and sea on right, deep blue.

Engraved by J. Horsburgh, "England and Wales," 1831.

**Folly Hill, Yorkshire.** 1812-15. Signed "J. M. W. Turner, R.A." [F. Stevenson, Esq., ex Leake (R.A.), 1886; Dillon and Pilkington Collections. Chr. 1869, Dillon.]

11 x 15 $\frac{1}{2}$ . River-bed with heron on rock and trunk of tree. Ruin on wooded hill. Blue-green drawing.

**Fontainebleau: Departure of Napoleon.** Circa 1833

Vignette. Courtyard of Palace by moonlight. On the horseshoe steps group with torches. Cavalry to right; travelling carriage to left.

Engraved by W. Miller, 1835, Scott's "Life of Napoleon."

**Fonthill: Afternoon. "View of Gothic Abbey now building."** R.A. 1800. [Sir Charles Tennant, Bart. R.A. 1887 and 1892.]

27 $\frac{1}{2}$  x 41 $\frac{1}{2}$ . View across lake to the wooded hills, over summit of which is seen tower of Fonthill. In F. cottages and men and women harvesting. On right cattle near a ford. Sunny afternoon. Blue gone in parts.

One of five drawings made for Mr. Beckford.

**Fonthill.** R.A. 1800. [Mrs. Worthington, Sale Lodge.]

28 x 40. Rough F. with old trees. Tower on wooded hill beyond. Gleam of light from sky above. Blue gone in parts. One of five drawings made for Mr. Beckford.

**Fonthill.** R.A. 1800. [R. Brocklebank, Esq.]

(?) Chr. 1892, Boleckow, "Fonthill," 28 x 41. A much faded drawing.

One of five drawings made for Mr. Beckford.

The remaining two drawings are believed to be in the possession of the Morrison family.

**Fonthill: Autumn Morning near Sketch.** Circa 1799. [Man. Whit. Inst. Taylor Donation.]

12 x 16 $\frac{1}{2}$ . In "Angus Seats," 1800, an engraving of Fonthill House, seen across lake.

"Anniversary," 1828. Fonthill, engraved by T. Crostwick. Woody glade and stream.

**Forest Road, with Cart.** Circa 1798. [J. E. Taylor, Esq.]

6 x 9 $\frac{1}{2}$ . Brown, with little colour.

**Fountains Abbey: Dormitory and Transept-Evening.** R.A. 1798. Signed "W. Turner." [In America, ex William Ward, Esq., G.H. 1899.]

18 x 24. Varnished drawing. Looking up the little stream. Arches of cloister seen crossing the water. Sunset sky.

Engraved by J. Basire, Whiaker's "Craven," pub. 1812.

**Fountains Abbey: Interior.** Before 1810. [J. E. Taylor, Esq., ex Farnley Collection. Grosvenor Place Exhibition, 1819. Chr. 1890, Fawkes.]

11 x 15 $\frac{1}{2}$ . The walls of nave and crossing, in warm evening light, occupy whole composition. Faded in parts.

**Fowey Harbour: Entrance.** Before 1819. [Ex the late J. E. Fordham, of Royston. Chr. 1869, A. H. Campbell. Cooke's Gallery, 1844 (Ch. Stokes).]

6 x 9. Sea breaking on rocky coast; two forts on right. Brig running into inlet.

Engraved by W. B. Cooke, 1820, "South Coast."

**Fowey Harbour.** Circa 1827. [E. Atkinson, Esq., ex Windus Collection. Moon's Gallery, 1833 (G. Windus).]

Wild sea lashes coast. Gleam of light falls on square tower right. On left shipwreck, men and women drowning. Black, wind-driven clouds.

Engraved by W. R. Smith, 1829, "England and Wales."

**Fürstenberg (?)** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

9 $\frac{1}{2}$  x 12 $\frac{1}{2}$ . View from river, boat and cows by the bank. Ruined walls of town (?Lorch) stretch across picture. Rainy sky. Chiefly body-colour, on "stained" paper.

**Fyne, Loch, with Inverary Castle.** 1802-5. [F. S. Ellis, Esq., G.H. 1899. Painted for the Duke of Argyll. Chr. 1855, Argyll.]

21 x 32 $\frac{1}{2}$ . Mountains rising beyond the distant castle. Two small vessels sailing in front. Faded.

Engraved Liber, No. 65 (Rawlinson), 1816.

**Fyne, Loch.** Signed "J. M. W. Turner, R.A., 1810." [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]

11 x 13 $\frac{1}{2}$ . Hills of Inverary seen across sparkling blue sea. Boats reflected in calm loch in F. Rocks by shore to right, with fisher-folk.

**Gaillard, Château.** Circa 1830. [James Knowles, Esq.]

Vignette. The castle on detached crag of chalk rises above the towers of Petit Andelys. Chiefly body-colour, on grey paper.

**Garda, Lago di (?)** 1830-35. [Mrs. Worthington.]

11 x 14. Village with tower to left of blue lake. White mountains beyond.

**Garden, The.** Circa 1835. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Classical festival. Sun sinking behind Acropolis. Engraved by E. Goodall for Moore's "Epicurean."

**Geneva and Mt. Blanc, from the Lake.** 1803-5.

Signed "J. M. W. Turner, R.A.;" also on cover of barge, "J. M. W. T." [J. Budgett, Esq., ex Ruskin Collection. F.A.S. 1878. R.A. 1886.]

28 $\frac{1}{2}$  x 44 $\frac{1}{2}$ . Figures, some bathing, with cattle and sheep on shore of lake. The town opposite, with Mt. Blanc beyond.

**Geneva, with Mt. Blanc in the distance.** Circa 1808.

Signature, upright in large letters, "J. M. W. Turner;" and at side, "La de Geneve." [Laundy Walters, Esq., Chr. 1890, Kennedy.]

11 x 15 $\frac{1}{2}$ . From shore of lake. The town opposite, with the long line of the Mt. Salève above. Green and blue, highly finished drawing.

**Geneva.** Circa 1840. [Ex Quilter (R.A. 1873) and Gen. Rawdon Collections. Chr. 1889, Quilter.]

14 $\frac{1}{2}$  x 21 $\frac{1}{2}$ . Much red and yellow. Soldiers marching, and other figures in left F.

**Geneva, from the Jura.** [Ex Bicknell Collection. Chr. 1863, Bicknell.]

Vignette.

**Genoa.** Circa 1830. [J. E. Taylor, Esq.]

Oblong vignette, circa 4 $\frac{1}{2}$  x 7 $\frac{1}{2}$ . View from outside harbour. Lighthouse on left. Vessels sailing out of harbour. Engraved by E. Finden for Murray's "Byron," 12mo ed.

**Genoa.** Probably 1828. [Chr. 1901, N.N.]

5 x 7. Looking down from above on harbour. Sketch on blue paper.

## LIST OF WATER-COLOUR DRAWINGS

- Genoa, Environs of(?)**. Probably 1828. [Rev. Stopford A. Brooke.]  
 $\frac{5}{8} \times 7\frac{1}{2}$ . Large white houses outlined in black right and left. Mountains beyond. Red outlined figures in F. left. On grey paper.
- Genoa, Coast of.** Probably 1828. [Oxford Un. Gal. Ruskin Donation.]  
 $\frac{5}{8} \times 7\frac{1}{2}$ . From the sea. White buildings on mountain side. On grey paper.
- Germain-en-Laye, St.** Circa 1830. [Ex Novar Collection. Chr. 1877, Munro; 1900, Baumbach.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Looking diagonally across Seine to terraced coteau with park and castle. Wooden bridge to right. Engraved by R. Wallis, "Keepsake," 1832.
- Gibraltar.** (From sketch by Reinagle.) Circa 1830. [R. D. Holt, Esq., Liverpool.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Rock in sunlight, from the sea. Cumulus at back. Boat with lateen sails in stiff breeze. Engraved by E. Finden, "Illustrations to Byron's Life and Works," 1833. "Childe Harold," Canto II.
- Gibside, Durham.** Circa 1815. [Earl of Strathmore. Glasgow, 1901. Ex Mr. Bowes, of Streatham Castle (Thornbury, p. 598).]  
Looking down from slope over open valley, park and house. Obelisk on hill to right. Engraved by S. Rawle, 1819, Surtees' "Durham."
- Glamis Castle.** Circa 1794. [Chr. 1887, Leech.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Greenish-blue drawing.
- Gledhow, Yorkshire.**  
Lake in hollow of park. White house on hill above. Children gathering sticks. Evening light. Engraved by G. Cooke, 1820, Whitaker's "Loidis and Elmeto."
- Glenartney.** Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]  
 $\frac{7}{8} \times 5\frac{1}{2}$  (in case). Rock-lined loch to right. Quotation from "Lady of the Lake."
- Glencoe.** 1831-34. [F. Stevenson, Esq., ex Novar Collection. Chr. 1878, Munro.]  
 $3\frac{1}{2} \times 6$ . Grand rocky valley with precipice to left, wreaths of cloud and smoke. Highlanders lighting fire behind rock to left. Engraved by W. Miller, 1836, Scott's "Tales of a Grand-father."
- Glencoe (?) : Mountain Pass.** 1830-36. [J. E. Taylor, Esq. R.A. 1892.]  
Vigette. Lofty precipices to right. Road on left ascending to notch in distant rocky barrier.  
(?) Not engraved.
- Gloucester.** Signed and dated 1800. [F. N. Fordham, Esq., Royston.]  
 $1\frac{1}{2} \times 16\frac{1}{2}$ . View of gateway, with cathedral tower in background.
- Goar, St.** 1830-35. [Ex Birket-Foster Collection. Chr. 1894, Birket Foster.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Chieffy body-colour, on blue-grey paper.
- Goarshausen, St.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $7\frac{1}{2} \times 18\frac{1}{2}$ . Moonlight. Sharp bend of river. Tower of ruined castle seen against sky. Below, the lights of village reflected in water. Moon rising amid light fleecy clouds. Chieffy body-colour, on 'stained' paper.
- Goarshausen, St., and Katz Castle.** 1819. [G. R. Burnett, Esq., ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12$ . Rhine running between rocky banks. Castle in mid-distance. Boat moored by bank, with cattle and figures near them. Chieffy body-colour, on 'stained' paper.
- Godesberg.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890.]  
 $7\frac{1}{2} \times 11\frac{1}{2}$ . Straight road in F., troops marching in a cloud of dust. Gothic cross to left of road. In mid-distance castle on steep hill. Chieffy body-colour, on 'stained' paper.
- Goldau.** 1843. [George Coats, Esq., Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]  
 $12 \times 18\frac{1}{2}$ . The F. occupied by débris from the Rossberg landslip. Crimson sky, and lake a blaze of fire. Spire of Aart on edge of lake. Sketch in Nat. Gal.  
Drawing made for Mr. Ruskin. See Epilogue to F.A.S. Notes, 1878.  
Etched by J. Cousen for Ruskin's "Modern Painters."
- Gosport.** See Portsmouth Harbour.
- Gothard, St. : The Devil's Bridge.** Circa 1804. [Thomas Mackenzie, Esq., G.H. 1899. Ex Houldsworth Collection. Chr. 1896, Houldsworth.]  
 $4\frac{1}{2} \times 29$ . Above the torrent and bridge rise crags on either side, beyond which appear snow-capped mountains. A rainbow spans the gorge to the left; to right fragments of shattered tree.
- Gothard, St. : Passage of. From centre of Devil's Bridge.** Probably 1804. R.A. 1815. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]  
 $4\frac{1}{2} \times 27$ . Narrow gorge. On walled path to left, pack mules. Blue mist, boiling up from below, fills end of gorge, above which rise snow-capped mountains in sunlight.  
The late Mr. A. Fawkes discovered a date which he read 1804.
- Gothard, St. : Devil's Bridge.** [Cambridge, Fitz. Mus. Ruskin Collection, 1861.]  
 $9 \times 11\frac{1}{2}$ . Looking up the gorge; the cliffs on either side reach top of drawing. Bridge spanning chasm in mid-distance.
- Gothard, St.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $9\frac{1}{2} \times 11\frac{1}{2}$ . Rosy and golden light on peaks seen through rocky defile with foaming torrent. Below on right a bridge.
- Gothard, St. : The Hospital—Morning.** [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $8\frac{1}{2} \times 11\frac{1}{2}$ . On left, rocky height falling away to deep gorge. On highest point to left a tall square tower. Blue jagged mountains cross the distance. Pale sky, but yellowish light on tower and F.
- Gothard, St. : The Hospital—Sunset.** [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $8\frac{1}{2} \times 11\frac{1}{2}$ . In the centre a building with two tall towers; beyond rise mountains, range above range. Yellow light in sky to left. General bluish tone, intense in places in F.
- Gothard Pass, St. : Storm effect.** Circa 1836. [Jesse Haworth, Esq., G.H. 1899. Ex Leyland and Novar Collections. Chr. 1878, Munro; 1872, Leyland.]  
 $11\frac{1}{2} \times 18\frac{1}{2}$ . Figures hurrying over narrow one-arch bridge to escape storm approaching from left. In F. left a water rill, and a white house by road. High finish, and much body-colour.
- Gothard, St. : Valley of the Ticino.** 1842-45. [Sir Donald Currie, G.C.M.G., ex Kurtz and Novar Collections. Chr. 1878, Munro; 1891, Kurtz.]  
 $12\frac{1}{2} \times 20\frac{1}{2}$ . Looking up wide valley toward Airolo. Small cascade falling over mountain side to left. Italian peasant women seated on rocks in F. left. Vaguely treated.

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- Gothard, St.: Pass of Faido.** 1843. [George Coats, Esq., Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878.]  
 12 x 18. Rock strewn valley above Faido; storm, mist, and torrent. The Ticino amid a "litter of stones." Drawing made for Mr. Ruskin. See Epilogue to F.A.S.'s Notes, 1878.  
 Etched by Ruskin for "Modern Painters."
- Gothard, St.: Dazio Grande.** 1840-45. [R. C. Edwards, Esq. Ex Ruskin Collection. F.A.S. 1878.]  
 8 x 10. Two miles above Faido. Rapid colour sketch on pencil outline.
- Gothic Monument.** 1793-95. [Oldham Art Gallery. Charles Lees Donation.]  
 9½ x 6¾. Possibly one of Queen Eleanor's crosses. Careful tinted architectural drawing.
- Grantham Church.** Circa 1796.  
 Church fills the whole design.  
 Engraved by B. Howlett, 1797, "Select Views in County of Lincoln."
- Graville, near Le Havre.** 1830-32. [(?) M. 1857, R. Freeland. Chr. 1852.]  
 5½ x 7½. Abbey on hillside to left. Sun sinking over estuary of Seine in centre. Body-colour, on grey paper.  
 Engraved by R. Brandard, "Rivers of France."
- Greenwich, London from.** Circa 1810. [Man. Whit. Inst. Taylor Donation.]  
 7 x 9½. Sepia drawing.  
 Cf. Liber, No. 26 (Rawlinson), and drawing for same in Nat. Gallery.
- Greenwich, London from.** 1820-30. [W. G. Rawlinson, Esq., ex Sir Charles Robinson, C.B.]  
 4½ x 6½. View from the Upper Park. The Hospital domes on right. The Thames and London beyond. Unfinished. Body-colour, on blue paper.
- Grenoble Bridge.** [Sir Donald Currie, G.C.M.G., ex Broderip and Dudley Collections. Chr. 1871, Broderip; 1875, Greenwood.]  
 20 x 28. Wooden bridge supported on stone piers. Hill with fortress rises to left. Snowy ranges in background. Boats with figures on river.  
 Sketch in Nat. Gallery.
- Grenoble, from the South.** 1830-35. [Sir Donald Currie, G.C.M.G.]  
 10 x 13. The fortress on hill to left. Rapid but detailed drawing, outlined in colour.
- Greta and Tees, Junction of.** 1815-1818. [Oxford, Ruskin School.]  
 11½ x 16½. On left the little Greta dancing over stony bed. On right we look straight up the calm Tees, between low wooded banks. Mr. Morritt's house seen through trees on left. Calm afternoon, dappled sky.  
 Engraved by J. Pye, 1819, Whitaker's "Richmondshire."
- Greta and Tees, Junction of.** Circa 1830. [Mrs. Fordham, ex the late J. E. Fordham, of Royston. Moon's Gallery, 1833 (R. Cadell).]  
 3½ x 5½. Above, to left, white tower on hill top, and crescent moon sinking. Trees lining river banks.  
 Known also as "Mortham."  
 Engraved by J. Pye, 1833, Scott's "Rokeye."
- Grouse, Dead.** Circa 1807. [J. E. Taylor, Esq. G.H. 1900. Ex Farnley Collection.]  
 10½ x 8¾. Given by Turner to Miss Fawkes (Mrs. Hotham).
- Grouse Shooting.** 1813. Signed "J. M. W. Turner, R.A." [Wallace Collection, Hertford House. R.A. 1887. Chr. 1863, El. Bicknell, bought by Lord Hertford.]  
 11 x 15½. Sportsmen and keeper with dogs shooting on a moor, with misty hills. Two dogs pointing by a pool. One of the sportsmen said to be Turner.  
 A chromolithograph (about 1851).
- Grouse Shooting.** See Moors, Encampment on the.
- Guildford: St. Catherine's Hill.** Circa 1830. [Ex Ruskin Collection. Chr. 1872, G. R. Burnett, bought in. Moon's Gallery, 1833 (T. Griffith).]  
 Booths of fair in sunshine. Coach coming down road in cutting to right of chapel. People hurrying away from storm approaching right.  
 Engraved by J. H. Kerton, 1832, "England and Wales."
- Guy Manning: Woodburn House.** Circa 1834. [Chr. 1879, Alfred Brooks.]  
 3½ x 5½. Lawn of house, with flowers in pots. Repulse of attack by smugglers. Castle in mid-distance.  
 Engraved by W. Finden, Scott's "Novels."
- Haddington (?).** 1790-92. [Oxford, Ruskin School. F.A.S. 1878.]  
 6½ x 8. Square tower and nave of ruined abbey relieved dark against blue sky. Unfinished.
- Hamelin, Château. On the Loire.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  
 5½ x 7½. Dark wooded bluffs on left, crowned by castle. Raft on river in F. right. Body-colour, on grey paper.  
 Engraved by R. Brandard, "Rivers of France," 1833-35.
- Hammerstein, below Andernach.** 1819. [Ex Farley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 7½ x 12½. The castle seen across the river crowning a steep cliff above the village. Waggon with men and horses in F. Chiefly body-colour, on 'stained' paper.
- Hampton Court, Hereford.** [Chr. 1858, J. Miller.]  
 White house, with Gothic chapel in centre reflected in calm water. Park scene.  
 (?) Engraved by Walker in "Itinerant," 1797.  
 (?) Engraved by J. Storey in "Beauties of England and Wales," 1801.
- Hampton Court Palace.** Circa 1827. [Ex E. Rodgett. M. 1857. Moon's Gallery, 1833 (T. Griffith). Chr. 1859, Rodgett.]  
 Looking across river. Palace in sunshine. Fishing from boat. Pile of sun-lit cumulus and rays.  
 Engraved by C. Westwood, 1829, "England and Wales."
- Harborough Sands.** Circa 1838. [Ex Lewis Lloyd. M. 1857.]  
 Vignette. Sun setting behind promontory reflected on wet sands. Fishermen in F. Body colour, on grey paper.  
 Engraved by J. C. Allen, Holloway's "Supplement to 'England and Wales,'"
- Harbour Scene.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 5½ x 7½. Fishing craft close in shore to right and left. On beach fisher-folk sorting fish. Beyond boats on left, a town. Purple-grey clouds hang over dark sea. On tinted paper.
- Hardraw Fall.** 1815-1817. [E. Steinkopff, Esq., ex W. Quiller. R.A. 1889. Chr. 1889, Quiller.]  
 11½ x 16½. A rocky 'cirque,' the right in gloom, the left in sunshine. In centre the little stream falls over the precipice. In F. right a milk-maid sitting on a stone wall. Faded.  
 Engraved by J. Pye, etching by S. Middiman, Whitaker's "Richmondshire," 1818.

## LIST OF WATER-COLOUR DRAWINGS

- Harewood Castle.** 1798. Signed "W. Turner." [Mrs. Newall, ex Lord Harewood. Chr. 1858, Harewood.]  
 19 x 26. River Wharfe in F., with trees swept by the wind. Rain of Castle, with two prominent turrets in mid-distance. Dark, powerful drawing.  
 Cf. the drawing of Harewood House at Wortley Hall.
- Harewood House.** Signed and dated "W. Turner, 1798." [Dowager Countess of Wharncliffe, Wortley Hall]  
 Classical facade of house on summit of low, grassy slope. Lake in mid-distance right. Oak trees and gleaners to left. Dark, powerful drawing.  
 Cf. Mrs. Newall's "Harewood Castle."  
 Engraved by J. Scott, 1816; in Whitaker's "Loidis and Elmete."
- Harfleur.** 1830-32. [Oxford Un. Gal. Ruskin Donation.]  
 5½ x 7½. At head of wooded valley, spire of church. Two towers on hill beyond. Body colour, on grey paper.  
 Not engraved.
- Harlech Castle.** Early. [Nat Gal. of Ireland. Wm. Smith Bequest, 1872.]  
 Study. Grey wash.
- Harlech Castle.** Circa 1834. [George W. Vanderbilt, Esq., New York, ex Leyland and Ruskin Collections.]  
 14 x 19. Castle rises over village in centre mid-distance. Tower caught by last gleam of sun. Children playing.  
 Engraved by W. R. Smith, 1836, "England and Wales."
- Hastings : Boats on Shore.** Circa 1792. [Man. Whit. Inst. Taylor Donation.]  
 8½ x 10½.
- Hastings : Fishmarket on Sands.** Circa 1810.  
 Signed "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]  
 11 x 15. Women selling fish to right. Cart and horses to left. Line of sea with boats beyond. Subject apparently the same as the oil picture belonging to Sir A. Acland Hood.
- Hastings : Deep Sea Fishing.** Signed "J. M. W. Turner, R.A., 1818" [S. G. Holland, Esq. R.A. 1821. Ex C. S. Bale, B.F.A.C., 1821. Manchester, 1857. Chr. 1881, Bale. (Sold to W. B. Cooke to be engraved in "Fuller's Work").]  
 15½ x 23½. Fishing-boats in rough sea, town in hollow between E. and W. cliffs in yellowish light. Magnificent sky with cumulus clouds.  
 Engraved by R. Wallis, 1852, and W. Miller, "Turner Gallery."
- Hastings, Shipwreck off.** 1815-20. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. M. 1857. R.A. 1861.]  
 5½ x 11½. Rough sea with heavy storm clouds. Fairlight cliffs to right. Gleam of light.  
 Engraved by W. Miller, 1866. Proof touched by Ruskin in Brit. Mus.
- Hastings.** Signed "J. M. W. Turner, 1824." [George W. Vanderbilt, Esq., New York, ex Gillott Collection. Chr. 1872, Gillott. Cook's Gallery, 1824 (J. Siegg).]  
 17½ x 26½. Fishmarket on the beach.  
 Presented by Turner to his physician, Sir Anthony Carlisle.
- Hastings : Camp Hill.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Sun setting over sea, behind the Castle Hill. View from inland.  
 Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Havre, Le.** Circa 1832. [Chr. 1872, Leyland; 1876, Levy.]  
 7 x 10. Sun sinking in elaborate yellow sky over mouth of harbour. On right, shipping by side of quay lined by tall houses.  
 Engraved by R. Wallis, "Keepsake," 1834
- Havre, Le.** Circa 1830. [Ex Novar Collection. Chr. 1877, Munro.]  
 5½ x 7½. Cirrus clouds seen in course of sunbeam. Body-colour, on blue paper.  
 (?) Engraved.
- Havre Light-towers.** See La Hève.
- Hawkesworth, near Farnley.** Circa 1815. [F. H. Fawkes, Esq., Farnley Hall.]  
 11 x 15½. View of old Hall. Body-colour, on grey paper.
- Hawthornden** ("Abbotsford Turners"). Circa 1818-1820. Signed "Turner." [Th. Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]  
 6½ x 10½. Castle rises above river in mid-distance. In F. torrent running through narrow wooded gorge. Anglers to right.  
 Engraved by W. R. Smith, 1822, "Prov. Antiq. of Scotland" (called Roslin Castle).
- Heathfield, Vale of.** Circa 1816. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]  
 15 x 22. Rough road by north margin of park. "Gibraltar Tower" on extreme right. View over plain to distant downs.  
 Engraved by W. B. Cooke, 1819, "Views in Sussex."
- Heidelberg—Morning.** Circa 1840. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 14½ x 21½. Looking up the Neckar from north bank. Women washing, and boats. Sun rising over bridge. Castle in mist on right. Gorgeous sky.
- Heidelberg, with Rainbow.** 1840-45. Signed "J. M. W. Turner" on mile-post. [S. G. Holland, Esq., ex Gillott and Dudley Collections. Chr. 1872, Gillott (for Lord Dudley).]  
 13½ x 20½. In F. on left by bank of Neckar group of students and peasant girls. Mile-post, with "Heidelberg." Sunlight on bridge, castle and church. Small rainbow high on left.  
 Engraved by J. A. Prior, 1846.
- Heidelberg—Sunset.** Circa 1842. [Mrs. Ruston, Lincoln, ex W. Quilter. R.A. 1889. Chr. 1889, Quilter.]  
 14½ x 21½. Town and castle lit up by last rays of sun; moon rising above bank of clouds. Bridge in mid-distance. Figures in road by river in F.
- Heligoland, The Death-boat of.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Open boat in stormy sea, Death at the helm.  
 Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Hermitage Castle.** Circa 1831. [Ex Novar Collection. Moon's Gallery, 1833 (R. Cadell). Chr. 1877, Munro; 1880, Knowles.]  
 Vignette. Looking up course of Hermitage Water to white mass of fortress in gleam of sun.  
 Engraved by R. Wallis, Scott's "Minstrelsy of Scottish Border."
- Hèvre, La : Light-towers at Mouth of Seine.** Circa 1833. [Mrs. Newall. G.H. 1899. Chr. 1863, Bicknell; 1872, Leyland.]  
 Large vignette. Full moon rising behind cliff, on which stands ruined church and lighthouse. Deep blue to right. Shipping on river below.  
 (?) Engraved by J. Cousen, "Rivers of France."  
 Another similar vignette in Nat. Gallery.
- Hèvre, La : Light-towers.** Circa 1833. [Sir Donald Currie, G.C.M.G. Chr. 1895, T. S. Kennedy.]  
 Large vignette. Light-towers relieved against deep blue sky. Similar to above.

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- Héve, La : Light-towers.** Circa 1833. [Man. Whit. Inst. Taylor Donation.]  
Large vignette. Similar to above. Slightly treated.
- Heysham, near Lancaster.** Signed "J. M. W. Turner, 1818." [Ex Ruskin Collection. F.A.S. 1878. R.A. 1886. G.H. 1899.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Figures and cattle in F. Village in mid-distance on left. Morecambe Bay and Cumberland hills in distance. Calm afternoon, and elaborate sky. Faded.  
Engraved by W. R. Smith, 1822, Whitaker's "History of Lonsdale."
- Himalayas, Two Views in.** (After Lieut. White.) Circa 1835. [R. M. Brocklebank, Esq.]  
 $\frac{5}{8} \times 8$ . Two Himalayan views of this series were bought by Mr. Bicknell.  
Engraved, "Views in India," 1836-38.  
*See India, Views in; also Hurdwar and Jumna.*
- Hirzenach, Below St. Goar.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $\frac{8}{8} \times 1\frac{1}{2}$ . Reach of river between high banks. On left, bridge over small stream. Cloudy sky. Chiefly body-colour, on "stained" paper.
- Hohenlinden.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
Vignette. Sun setting over wide plain. Battle with guns and horsemen in F.  
Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.
- Holy Island, Northumberland.** Circa 1828. [A. W. Nicholson, Esq. M. 1857. R.A. 1892. Ex G. Windus. Moon's Gallery, 1833.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Looking along shore, with St. Cuthbert's on left. Boats and figures in F. landing through rough sea. Stormy black sky on right.  
Engraved by W. Tombleson, 1830, "England and Wales."
- Holy Island, View off.** [Chr. 1889, Mrs. Sara Austin.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . (?) Engraved by J. T. Willmore, proofs touched by Ruskin. A drawing of Holy Island Cathedral in the R.A. 1798 has not been traced, but cf. *Liber*, No. 11 (Rawlinson).
- Hornby Castle, from Tatham Church.** Circa 1818.  
[V. and A. Museum.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Girl milking cow by roadside. Castle in distance across valley. Tree on left and sky much faded.  
Engraved by W. Radcliffe, 1822, Whitaker's "History of Lonsdale."  
Mezzotint by S. Myers, "Portfolio," 1887.
- Huntsman in a Wood.** 1815-20. [British Museum.]  
 $7\frac{1}{2} \times 10\frac{1}{2}$ . A small stream running through a grove of trees; through opening a church seen on a hillside. In F. right a sportsman crossing a wooden bridge. Sepia, with a trace of blue in places.  
Drawing for unexecuted plate of *Liber*, No. 96 (Rawlinson). Mezzotint by Frank Short.
- Hurdwar, from the Ghaut.** (After Lieut. White.) Circa 1835. [Ex Mr. W. Wells, of Redleaf. Chr. 1890.]  
 $\frac{5}{8} \times 8$ . Pilgrims at the sacred fair on the sands of the Indus. Palace to right.  
Engraved by T. Higham, 1836, for "Views in India."
- Hurstmonceaux Castle.** Signed "J. M. W. Turner, 1817." [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosshall. Cooke's Gallery, 1821.]  
 $15 \times 22$ . Marshy ground in front, with cows by pool.  
Engraved by W. B. Cooke, 1820, "Views in Sussex." (Unpublished and unfinished plate.)
- Huy, on the Meuse.** 1830-40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Body-colour, on blue paper. Companion to the Namur drawing.
- Hyton Castle, Durham.** Circa 1815. [Earl of Stratmore. Glasgow, 1901. Ex Mr. Bowes, of Streatham Castle (Thornbury, p. 598).]  
Reapers resting in cornfield on slope to left. Square mass of castle in mid-distance, backed by fells and moors.  
Engraved by S. Rawle, 1819, *Surtees' Durham.*"
- Hythe.** Before 1823. [Chr. 1862, Plint; 1896, G. Simpson.]  
 $\frac{9}{8} \times 9$ . Looking down on barracks, church, and bay beyond, partly hidden by clump of elms on right. Very yellow drawing.  
Engraved by G. Cooke, 1824, for "South Coast."
- Icebergs, Ship surrounded by.** Circa 1835. [J. E. Taylor, Esq.]  
Two unfinished vignettes.
- Ifley Mill.** 1800. [Ex Novar Collection. (?) Chr. 1890, Sir J. Heron.]  
 $8\frac{1}{2} \times 10\frac{1}{2}$ . Given by Turner to Williams the engraver when stopping at Oxford.
- Iffracombe.** 1813-1816. [Cooke's Gallery, 1822.]  
Storm and shipwreck. Looking west towards the town. High cliffs to left.  
Engraved by W. B. Cooke, 1818, "South Coast."
- India, Views in.** 1836-38.  
 $\frac{5}{8} \times 8$ . Seven drawings made from sketches by Lieut. White, and engraved for a work on Northern India.  
*See Himalayas, Hurdwar, and Jumna.*
1. Hurdwar from the Ghaut. Engraved, T. Higham. Fair on the sands.  
2. Mussouree and Dhoon, from Landour. Engraved, J. B. Allen. Looking down over wide plain.  
3. From Tyne or Marma. Engraved, E. Goodall. Snowy range beyond nearer hills.  
4. Jubbera. Engraved, J. Cousen. Looking over wide hilly tract, with prominent stratification.  
5. Jumna, Falls near source of. Engraved, J. Cousen.  
6. Dhoon valley from Landour ridge. Engraved, W. Floyd. Native sportsmen after tree.  
7. Golong, on Ganges, rocks at. Engraved, E. Goodall. Sun sinking over river.
- Ingleborough, from Hornby Castle.** Signed and dated 1818. [W. Law, Esq., ex Bernal and Bale Collections. R.A. 1887. G.H. 1899. Chr. 1881; Bale.]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . View from terrace of Castle, over wide open meadow land, bordered by the river, which hugs the hills on the left. Ingleborough beyond. In right corner a peacock.  
Engraved, C. Heath, 1822, Whitaker's "Lonsdale."
- Innsbruck.** 1795-1797. [V. and A. Museum. Jones Bequest, 1882.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . Looking down wide street to the Anna Column. Faint snowy mountains at back.
- Inverary.** *See Fyne, Loch.*
- Inverness.** 1831-34. [Ex Novar Collection. Chr. 1878, Munro.]  
 $3\frac{1}{2} \times 6\frac{1}{2}$ . Looking across river, with flanking view of bridge, to a tall spire. Squally sky.  
Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."

## LIST OF WATER-COLOUR DRAWINGS

- Isleworth Church.** Circa 1789. [P. C. Hardwick, Esq., R.A. 1827. B.F.A.C. 1824.]  
 $\frac{1}{2} \times 1\frac{1}{2}$ . Barges at anchor against wall of churchyard. Sundial on wall of church. (Turner worked as draftsman for the grandfather of Mr. Hardwick.)
- Isola Bella.** (After a drawing by Hakewill.) Circa 1817. [Ex Ruskin Collection. F.A.S. 1878.] From terrace of gardens, statuary, and plants in vases. Lake beyond, and cumulus clouds. Engraved by J. Fittler, A.R.A., for Hakewill's "Italy."
- Italian Lake Scene.** 1830-40. [Fairfax Murray, Esq., ex Mr. Prior, of Cambridge.]  
 $\frac{5}{8} \times 7\frac{1}{8}$ . Road passing fantastic rocks by side of lake. Brilliant evening tints. Body-colour, on blue paper.
- Italian Landscape.** Circa 1835. [Ralph Brocklebank, Esq., G.H. 1899.]  
 $9\frac{1}{2} \times 14\frac{1}{4}$ . Pale indication of mountains. Blue water in front. One of a pair of Italian sketches.
- Italian Landscape: Bridge over River.** [Rev. W. MacGregor, ex Novar Collection.] Sketch in pencil and wash.
- Italian River.** Circa 1828. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  
 $9\frac{1}{2} \times 11\frac{1}{2}$ . River winding round promontory. Rapid slightly treated drawing, fine in effect.
- Italy in Olden Times.** See *Savoy, Scene in.*
- Jedburgh.** Circa 1831. [Ex Quilter and Feetham Collections. Moon's Gallery, 1833 (Cadel). Chr. 1895, Feetham.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Stream in F., women drying clothes. Above, the nave and tower of Abbey, and white houses. Engraved by R. Brandard, 1833, Scott's "Minstrelsy of Scottish Border."
- Jericho.** (After a drawing by the Rev. R. Masters.) 1832-34. [Oxford Univ. Gal. Ruskin Donation.]  
 $5 \times 8$ . Booths and tents in F. to right. Camp of pilgrims. Square keep and mountains in yellow evening light. Engraved by W. Finden, Finden's "Bible."
- Jerusalem.** Circa 1832. [Sir Donald Currie, G.C.M.G. Chr. 1892, Murrieta.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Long line of white mosques in evening light, capping plateau. Three men praying in F. "Gold and blue." Engraved by W. Miller, Scott's "Prose Works."
- Jerusalem: Absalom, Tomb of, and Kedron Brook.** (After a drawing by C. Barry.) 1832-34. [G. P. Dewhurst, Esq., ex Agnew Gallery, 1900, ex John Morley, of Clapton. Chr. 1896, Morley.]  
 $5\frac{1}{2} \times 8$ . The tomb to the left. Bridge over stream in valley to right below. Crescent moon in centre of sky. Engraved by E. Finden, Finden's "Bible."
- Jerusalem, from Latin Convent.** 1832-1834.  
 $5 \times 8$ . Engraved by E. Finden, Finden's "Bible."
- Jerusalem, from Mount of Olives.** (After a drawing by C. Barry.) 1832-1834.  
 $5 \times 8$ . Temple in centre mid-distance, rainbow to left. Sarcophagus in F. Engraved by J. B. Allen, Finden's "Bible."
- Jerusalem, North-west view.** (After a drawing by C. Barry.) 1832-1834.  
 $5 \times 8$ . White domes rising over long line of walls. Women under trees to right. Engraved by W. Finden, Finden's "Bible."
- Jerusalem: Pool of Bethesda.** (After a drawing by C. Barry.) 1832-34. [Arthur Severn, Esq., ex Ruskin Collection. G.H. 1899.]  
 $5\frac{1}{2} \times 8$ . Deep hollow at angle of walls. Slanting rays of evening sun from left lighting up white houses crowning the walls. Engraved by E. Finden, Finden's "Bible."
- Jerusalem: Pools of Solomon.** (After a drawing by C. Barry.) 1832-34. [Fitz. Mus., Cambridge. Ruskin Donation.]  
 $5\frac{1}{2} \times 8$ . Sun setting over a series of rectangular walled reservoirs. Mounted Arabs galloping to left. Engraved by J. Stevenson, Finden's "Bible."
- Johannesberg.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1883.]  
 $8\frac{1}{2} \times 13\frac{1}{2}$ . Hill and castle in mid-distance right. Two boats in F. Calm water. Rainy sky. Chiefly body-colour, on "stained" paper.
- Johannesberg.** Circa 1824. [F. H. Fawkes, Esq., Farnley Hall.] Wide, calm river, reflecting sky. Passenger and other boats. Rounded vine-clad hill beyond.
- Johnnie Armstrong's Tower, Gilnockie.** Circa 1830-32. [Ex Lady Ashburton and Novar Collections. Moon's Gallery, 1833 (R. Cadell). Chr. 1877, Munro.] Vignette. Bridge over the Esk in F., with coach passing. Beyond, the Border Tower standing on shoulder of promontory above stream. Engraved by E. Goodall, Scott's "Minstrelsy of the Scottish Border."
- Joppa.** (After a drawing by C. Barry.) 1832-34. [Sir Donald Currie, G.C.M.G., ex Levy Collection. Chr. 1875, Levy.]  
 $5 \times 8$ . Walled town on flank of low hill. Sea to right. Slanting rays of sunlight. Mountain distance. Engraved by E. Fisher, Finden's "Bible."
- Jumna, Falls near Source of.** (After a drawing by Lieut. G. F. White.) Circa 1834. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  
 $5\frac{1}{2} \times 8$ . Camp under huge rocks to left. Stream falls over amber coloured rocks to right. Rocky mountains against pale blue sky on horizon. Engraved by J. Cousen, 1836, "Views in India."
- Jupiter, Temple of.** See *Aegina.*
- Katrine, Loch.** Circa 1831. [C. W. Lea, Esq., of Worcester, ex Novar Collection. Chr. 1878, Munro.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Lane and wooded glade in F. left. Lake with islands on right. Engraved by W. Miller, Scott's "Lady of the Lake."
- Katz Castle, with Rheinfels.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Ruined castle on cliff, with trees at base. On right a glimpse of river winding under steep castle crowned bank. Afternoon sky. Chiefly body-colour, on "stained" paper. Another drawing of Katz Castle, 12 x 16 $\frac{1}{2}$ , Chr. 1863, Morley.
- Kedron Brook.** See *Jerusalem.*
- Kelso.** Circa 1831. [Ex J. Miller, Esq. M. 1857. Chr. 1872, G. R. Burnett; 1899, W. Dell. Moon's Gallery, 1833 (R. Cadell).]  
 $3 \times 6$ . Looking up river to long classical bridge. Town and Abbey beyond to right. Trees overarching road in F. left. Faded. Engraved by R. Wallis, 1833, Scott's "Minstrelsy of Scottish Border."

# TURNER

- Kenilworth.** Circa 1830-35. [E de la Penha, Esq., ex Novar and Gurney Collections. Chr. 1878, Munro.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Reception of Elizabeth by Leicester. Full moon rising to left of castle, reflected in water. Castle lit up by fire-works, with wreaths of smoke. Crowded F.  
**Kenilworth.** Circa 1830. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (T. Griffith).]  
 $1\frac{1}{2} \times 1\frac{1}{2}$ . Mid distance filled by castle, lit by last gleam of sunset. Full moon rising right. Shallow water with cattle in F. Woman milking. Engraved by T. Jeavons, 1832, "England and Wales."
- Kent, View in.** Circa 1793-95. [Man. Whit. Inst. Taylor Donation. Ex Wells and Bale Collections. B.F.A.C. 1871.]  
 $9 \times 14\frac{1}{2}$ . Cornfield with figures reaping, trees and distant landscape  
**Kent, View on Coast.** Circa 1794. [Ex Percy Collection. R.A. 1877.]  
 $8 \times 6\frac{1}{2}$ . A church and some cottages, with hill behind. Fishing boat on sand and figures in F.
- Keswick Lake.** See **Derwentwater.**
- Kidwelly Castle, Carmarthenshire.** Circa 1835. [W. A. Watson Armstrong, Esq., ex Lord Armstrong and Novar Collections. Moon's Gallery, 1833 (Griffith). Chr. 1877, Munro.]  
 $1\frac{1}{2} \times 17\frac{1}{2}$ . Marshy ground with reeds; beyond rise the walls of castle, gleaming in sun through rainy mist. Small rainbow on left. On road, right, wind-swept figures and cart. Engraved by T. Jeavons, 1832, "England and Wales."  
 Kidwelly Castle, early drawing. Chr. 1859, Rodgett.
- Kilchurn Castle and Loch Awe.** Circa 1802. [Abel Buckley, Esq. R.A. 1887. Glasgow, 1901. Chr. 1860, Burnett.]  
 $21 \times 30\frac{1}{2}$ . Looking across the lake, the Castle on promontory in mid-distance. Snow-covered Ben Cruachan to right. Rainbow stretches across centre of picture. In F. figures sitting near two earthen jars.  
 Probably the "Kilchern Castle with Crughan Ben" of R.A. 1802.
- Kilchurn Castle and Loch Awe (?)**. Circa 1830. [Ex Ch. Langton, Liverpool F.A.C. 1874. Chr. 1901, Langton.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Looking across water to low ruins partly hidden by trees. Flash of lightning. Figures landing from skiff. Nearly identical with vignette of Lochmaben Castle.
- Kilgarran Castle.** Circa 1827. [Ex Pattinson Collection, Gateshead. Moon's Gallery, 1833 (T. Griffith).]  
 Looking up river between wooded banks to two towers of Castle. Setting sun reflected in water. Wreath of mist on left.  
 Engraved by J. T. Willmore, 1829, "England and Wales."  
 An early drawing of Kilgarran Castle was in the Ruskin Collection, F.A.S.O.
- Killiecrankie.** 1831-34. [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Looking up glen, wreaths of cloud and smoke. Troops marching down path to left. Cottages in flame in left F.  
 Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."
- Kirkby Lonsdale Churchyard.** Circa 1818. [Humphrey Roberts, Esq., ex R. Morland, Esq. R.A. 1887. Ex Mr. Orme, of "Longmans." Chr. 1884, Orme.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Looking over open valley to mountains on right, with wreaths of smoke or mist. On left, boys aiming at pile of books on tombstone.  
 Engraved by C. Heath, 1851, Whitaker's "History of Lonsdale."
- Kirkstall Abbey.** Circa 1797. [Rev. E. S. Dewick, G.H. 1899. Ex Lord Harewood. Chr. 1858.]  
 $20 \times 29$ . River falls over weir; beyond, meadows with cattle and the Abbey. Blue and brown.
- Kirkstall Abbey: Refectory.** R.A. 1798. Signed "J. M. W. Turner" (probably a later addition by Turner). [Soane Museum.]  
 $18 \times 26$ . Crypt-like building of Norman architecture. A column on right, emerges from blue pool of water; at base of another to left a group of cows. Beam of light enters from hidden window on left.  
 Painted for Sir John Soane.  
 Engraved, *Liber*, No. 39 (Rawlinson); and by J. Scott, 1814, in Britton's "Arch. Antq."
- Kirkstall Abbey: Refectory.** Circa 1800. [J. E. Taylor, Esq.]  
 $15 \times 21$ . Group of cows by central Norman pillar of crypt like building. "Eye" of light from circular opening to left.
- Knaresborough.** Circa 1826. [Laundry Walters, Esq. (G.H. 1899), ex J. F. White (R.A. 1886) and Novar Collections. Chr. 1878, Munro. Moon's Gallery, 1833 (Rev. E. Coleridge).]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Looking from height along river to mill. Castle and town on high horizon. Blue mist in valley. Rosy light over town and hill.  
 Engraved by T. Jeavons, 1828, "England and Wales."
- Kosciusko.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette.  
 Engraved by E. Goodall, Campbell's "Pleasures of Hope," Moxon, 1837.
- Küsnaclt.** See **Lucerne, Lake of.**
- Lahn and Rhine, Junction of.** Circa 1819. [Lord Penrhyn, ex Farnley Collection. R.A. 1889.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . On left, point of land at junction of two rivers, with Lahneck Castle on conical hill. On right, road runs under steep banks with a stone parapet. Cloudy sky. Chiefly body colour, on "stained" paper.
- Lake Scene - Sketch.** 1838-40. [W. G. Rawlinson, Esq., ex Birket Foster Collection.]  
 $8\frac{1}{2} \times 10\frac{1}{2}$ . Looking over lake (Lucerne?) to wooded mountain. Small town on shore opposite. Steamer in distance. Summer sky.
- Lake Scene.** Circa 1825. [Mrs. Hollins, ex Sir John Herschell.]  
 $6 \times 9$ . A lake between low hills. In centre mid distance some white houses by a single-arched bridge. Vague mountains beyond.  
 On the back an upright sea-piece. Tumbling greenish waves in F. Steamer to right, cliffs to left. Deep blue distance and sky.
- Lalla Rookh.** Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]  
 $7\frac{1}{2} \times 5\frac{1}{2}$  (in case). Lady reclining on couch under Persian portico.
- Lambeth Palace.** See **London.**
- Lancaster, from Aqueduct.** Circa 1825. [F. Stevenson, Esq., ex Leech and Langton (Manchester, 1857) Collections. Chr. 1887, Leech.]  
 $11 \times 15\frac{1}{2}$ . Canal with barges crossing aqueduct bridge. In sunshine beyond, the Lune and slopes with reapers, and further off the bridge and town.  
 Engraved by R. Wallis, 1827, "England and Wales."
- Lancaster Sands, with Horsemen.** Circa 1820. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]  
 $11 \times 15\frac{1}{2}$ . Coach and horsemen overtaken by storm and rising tide. Driving rain approaching on right. Gleam of sun behind coach.

## LIST OF WATER-COLOUR DRAWINGS

- Lancaster Sands.** Circa 1825. [F. Stevenson, Esq., ex J. Irvine Smith, Esq. R.A. 1886. Ex Novar Collection. Chr. 1874. Munro. Moon's Gallery, 1831 (Tomkinson).] 1 3/4 x 16. Stage-coach and people on boat hurrying to escape rising tide. Hills in distance. Evening coming on. Engraved by R. Brandard, 1828, "England and Wales."
- Land's End.** Circa 1813. [Ex Mr. Crawhall, of Newcastle. Cooke's Gallery, 1822.] Gulls resting on granite rocks in F. Sun shining on crags and rocky downs to right. Full gust of storm from black clouds on left. Engraved by G. Cooke, 1814, "S. Coast."
- Land's End, Longships Lighthouse.** Circa 1834. [J. E. Taylor, Esq. G.H. 1899. Ex Novar and Craven (R.A. 1891) Collections. Chr. 1878. Munro.] 1 1/2 x 17. Wild sea, wreckage on left, waves dashing up sides of crag to right, round which a cloud of sea-gulls. Beacons shining from the rocky coast. To extreme left the lighthouse on horizon. Late twilight gloom. Engraved by W. R. Smith, 1836, "England and Wales."
- Langhorne Castle, Carmarthenshire.** Circa 1831. [F. Stevenson, Esq. Chr. 1868. W. M. Bigg.] Wreckage tossing amid waves in F. Castle in mid distance left. Squally, wind-swept sky with gleam of light. Engraved by J. Horsburgh, 1833, "England and Wales."
- La Riccia.** (After a drawing by Hakewill.) Circa 1815. [E. Steinkopff, Esq., ex Windus Collection. Chr. 1886. Mrs. Austin. Cooke's Gallery, 1824 (B. G. Windus).] 5 1/2 x 8 1/2. A glade in forest with sheep. Above, on wooded height, walls and dome of church, lit by evening light. Engraved by J. Pye, 1819, Hakewill's "Italy."
- Last Man, The.** Circa 1835. [Sir Donald Currie, G.C.M.G.] Vignette. Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837
- Launceston.** Circa 1825. [J. F. Schwann, Esq., ex Mrs. Moir. R.A. 1887. M. 1857. Moon's Gallery, 1833 (T. Tomkinson).] 1 1/2 x 15 1/2. Looking across meadow from wooded height to town and castle. Tree-bordered road in F., with man on horseback. Engraved by J. C. Varrall, 1827, "England and Wales."
- Lausanne, near: Village of Cluni.** Circa 1793. [St. James' Club, presented by the late Sir Julian Goldsmith, Bart.] 1 1/2 x 18. Looking up the lake to the Dent du Midi. In centre mid distance, little village and spire of church. Indian ink, with a little indigo. Probably after a drawing by Cozens.
- Lausanne and Lake of Geneva.** Signed and dated "J. M. W. Turner, R.A., 1807." [A. J. Forbes-Leith, Esq., ex Farne Collection. Chr. 1890, Fawkes.] 1 1/2 x 15 1/2. Figures reclining under large oak in F. Looking down over town and calm lake indented by promontories. Golden haze in sky.
- Lausanne.** 1830-40. [J. E. Taylor, Esq.] 8 1/2 x 12 1/2. White towers on left, with bridge over deep valley. Clump of tall trees to right. Coach ascending below. Unfinished drawing. Cf. sketch in Nat. Gal. No. 91.
- Lausanne, from the Signal. Sketch.** Circa 1840-42. [W. G. Rawlinson, Esq.] 9 x 13. Looking down deep valley upon the Cathedral and towers of town, lit by last rays of sun and backed by the deep blue lake. Full moon rising.
- Lauterbrunnen: Staubbach Falls.** Signed and dated "J. M. W. Turner, 1809." [F. H. Fawkes, Esq., Farneby Hall.] 11 x 15. Looking along wide road. Cliffs and waterfall to right in morning light. Faded.
- Lebanon and Convent of St. Antonio.** (From a drawing by C. Barry.) Circa 1832-34. [Oxford Un. Gal. Ruskin Donation.] 1 1/2 x 8. White Oriental buildings against side of precipice to right. Wooded gorge to left. Evening light. Engraved by W. Finden for Finden's "Bible."
- Lebanon, from the Coast.** See **Tripoli.**
- Leeds.** Circa 1816. [Ex Ruskin, Knowles, and Allnutt Collections (M. 1857). Chr. 1863, Allnutt; 1880, Knowles; 1882, Ruskin.] 12 x 20. On parapeted road to right, milkman on donkey and packmen. Panoramic view over town. Smoke carried to right by wind. Lithograph (12 x 17) by J. B. Harding, 1823.
- Leicester Abbey.** Circa 1832. [Ex Ruskin (F.A.S. 1878) and Novar Collections. Chr. 1877, Munro. Moon's Gallery, 1833 (C. Heath).] 1 1/2 x 18. Little girl crossing stepping-stones, man watering horses in F. Moon rising through clouds on right. Sunset sky. Engraved by W. R. Smith, 1834, "England and Wales."
- Leiston Abbey, near Aldborough.** Circa 1794. [J. C. Jackson, Esq. B.F.A.C. 1884.] 12 x 10 1/2. Architectural drawing in the manner of Hearne.
- Lichfield.** Circa 1795. Signed "Painter, Turner" on shopboard over a door. [C. Fairfax Murray, Esq.] 8 1/2 x 10 1/2. Market place with Johnson's house. Indian ink wash, slightly tinted.
- Lichfield.** 1830-35. [Sir E. H. Scott, Bart., ex Novar Collection. Chr. 1878, Munro.] 1 1/2 x 17 1/2. Yellow light on Cathedral in centre. Washer women on bridge to left, children and dog F. right. Said to have been made for the "England and Wales" series, but not engraved.
- Limekiln.** Circa 1799. [Sir Charles Robinson, C.B.] 6 x 10. Late evening, limekiln in hollow of hill, over which the moon is rising.
- Lincoln.** 1795-98. [V. and A. Museum. Ashbee Bequest, 1900.] 9 1/2 x 12 1/2. In F. river with sailing barge, and tree on small island; the Cathedral crowns the hill, with the town below. The F. treated in a more conventional manner than the luminous distance.
- Lincoln.** Circa 1805. [Coningsby C. Sibthorp, Esq. R.A. 1887. Painted for one of the family.] 26 x 40. Looking across the Witham to the town and Cathedral in sunlight. Barge sailing down river, other barges near the bank.
- Lincoln Cathedral: South Porch.** R.A. 1795. [Ex R. Clutterbuck. M. 1857. Int. Exh. 1874.] In Cooke's Gallery, 1824, as "Porch of St. Hugh."
- Lincoln Cathedral.** Probably R.A. 1795. Signed "W. Turner, 1795." [British Museum.] 17 1/2 x 13 1/2. The west towers of Cathedral crowned with the old spires seen rising over Exchequer Gate. Row of old houses to right. Highly-finished drawing, with restrained colouring.
- Lincoln: Roman Gate.** Circa 1800. [Rev. Stopford A. Brooke.] 17 1/2 x 20 1/2. Massive arch, with large, carefully-drawn voussoirs. Girln-like drawing on rough grey paper.

# TURNER

- Linlithgow Palace.** ("Abbotsford Turners.") Signed "J. M. W. Turner, R.A., Sept. 14, 1821." [Th. Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]  $6\frac{1}{2} \times 10$ . Palace in mid-distance. Highlander and dog in F., and some cows coming out of the water.  
Engraved by R. Wallis, "Prov. Antq. of Scotland."
- Linlithgow Palace.** 1831 34. [Ex Ruskin Collection. R.I. 1886. F.A.S. 1900.]  
Vignette. Palace lit by setting sun. Crescent moon. Quiet pool with cattle in F.  
Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."
- Llanberis, Lake of.** 1790-92. [Mrs. Worthington, Sale Lodge.]  $10 \times 14\frac{1}{2}$ . Delicate greys and blues.
- Llanberis, Lake.** Circa 1794. [The late Mr. R. Mills.]  $7\frac{1}{2} \times 9\frac{1}{2}$ . Towers of Dolbadarn Castle across lake. Snowdon above. Tinted drawing in shades of blue and green.
- Llanberis, Lake.** Before 1833. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. Ex Windsor Collection. M. 1857. Moon's Gallery, 1833 (C. Heath).]  $12\frac{1}{2} \times 18\frac{1}{2}$ . On left the dark lake, rough moorland to right, with stunted firs. Crags seen through wild sky. Boys bathing in lake  
Engraved by J. T. Willmore, 1834, "England and Wales."  
Portion of F. engraved by J. C. Armytage in "Modern Painters."
- Llangollen, Bridge at.** 1790-92. [Man. Whit. Inst. Probably from Dr. Monro's sale, 1833.]  $9 \times 14\frac{1}{2}$ . Blue and grey drawing.
- Llangollen.** Circa 1796. [Man. Whit. Inst. Probably from Dr. Monro's sale, 1833. Taylor Donation.]  $7\frac{1}{2} \times 10$ . Careful panoramic view over town and hills beyond.
- Llangollen, Vale of** (or rather Usk i.). Circa 1799. Signed "W. Turner." [Abel Buckley, Esq. R.A. 1886. Glasgow, 1901. (?) Chr. 1863, J. Allnutt.]  $16\frac{1}{2} \times 25\frac{1}{2}$ . Looking up valley. Long bridge in mid-distance. Cows standing in water  
 Cf. the "Bridge over Usk," in V. and A. Museum, which this drawing closely resembles.
- Llangollen.** Circa 1835. [Ex Bolckow (R.A. 1887) and Leyland Collections. Chr. 1872, Leyland; 1891, Bolckow.]  $10\frac{1}{2} \times 16$ . Wide bed of Dee occupies F. Wooded hill in gloom beyond. Bridge and town in distance, right, in evening light.  
Engraved by J. T. Willmore, 1837, "England and Wales."
- Llanrwst.** Circa 1818. [Mrs. Newall. (?) Forster's, 1856, Dillon.]  $11\frac{1}{2} \times 18$ . Blue river in front, women drying linen by shore on left. In centre, a brown tree partly hides a little church. Above, right centre, the sun sinking behind hills. Pale luminous sky.
- Llanthony Abbey, Monmouthshire.** Circa 1795. Signed "Turner." [J. E. Taylor, Esq., ex J. Percy, R.A. 1887, and C. S. Bale, B.F.A.C. 1871. Chr. 1881, Bale; 1890, Percy.]  $8\frac{1}{2} \times 12$ . Hills concealed by rain. Gleams of sun and a rainbow. Abbey in mid-distance. Fishermen sitting on rock. Coloured aquatint by G. Hunt, "Scenery of S. Wales."  
Drawn for Sir H. Englefield, Bart.
- Llanthony Abbey, Monmouthshire.** Circa 1834. [J. E. Taylor, Esq. Ex Ruskin Collection. B.F.A.C. 1871. R.A. 1886. G.H. 1899.]  $11\frac{1}{2} \times 16\frac{1}{2}$ . Abbey seen through last drops of rain squall, pale against hillside. Swollen river rushes toward left. Fishermen sheltering under bank on right.  
Engraved by J. T. Willmore, 1836, "England and Wales."
- Lochiel's Warning.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
Vignette. Two Scottish chiefs in F. Burning town in distance.  
Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.
- Lochielven Castle.** Circa 1834. [Sir Donald Currie, G.C.M.G., ex John Morley, of Clapton. Chr. 1866, Morley.]  $4 \times 6$ . Sun sinking over calm lake, Highlanders embarking in F. Castle in mid-distance left.  
Engraved by J. B. Allen, 1837. Scott's novels, "The Abbot."
- Lochmaben Castle.** Circa 1831. [Sir Donald Currie, G.C.M.G., ex Ruskin Collection. F.A.S. 1878. Chr. 1865; J. B. Williams.]  
Vignette. Looking across water to low ruins partly hidden by trees. Flash of lightning. Figures landing from skiff  
Engraved by J. T. Willmore, Scott's "Minstrels of Scottish Border."  
(See also "Kilchurn Castle.")
- Loire, near Nantes, Calm on the.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Sun sinking amid cirrus clouds to right. Bluff with steep cliff by river on left. Body-colour, on grey-blue paper.  
Engraved by R. Wallis, "Rivers of France," 1833-35.
- Loire, On the.** Circa 1830. [Oxford. Ruskin School.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Deep blue bluff to left. Boat in front. Body-colour, on grey paper.
- Loire, On the.** Circa 1830. [John L. Roget, Esq.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Warm evening light on fortress and bridge. Body-colour, on grey paper.
- London : Lambeth Palace.** R.A. 1790 (J.W. Turner). [F. Stevenson, Esq., ex Mrs. Courtauld. R.A. 1887. Ex Narraway family of Bristol.]  $10 \times 14\frac{1}{2}$ . Old Westminster Bridge beyond the Palace to extreme right. Lollards' Tower seen behind an inn. Careful, well-drawn architecture. The figure in "incroyable" costume perhaps a later introduction.  
Turner's first exhibited work.
- London : Old Blackfriars Bridge.** Circa 1794-5. [Man. Whit. Inst. Taylor Donation. R.A. 1887.]  $10\frac{1}{2} \times 16\frac{1}{2}$ . Three arches, two columns on each pier, supporting a cornice and balustrade. Boat fastened to nearest pier.
- London, from the South.** Circa 1800-1802. Perhaps R.A. 1801, "London, Autumnal Morning." [R. Brocklebank, Esq. G.H. 1899. Said to have been painted for J. Burnett, the engraver. (?) Cooke's Gallery, 1824, "Morning, an Effect of Nature near London."]  $23\frac{1}{2} \times 39$ . Group of cattle in F. with trees. St. Paul's and Westminster Abbey seen rising above the hazy air. Predominant blue and brown.
- London : Drawing-room of 45, Grosvenor Place,** hung with Turner's Drawings. [F. H. Fawkes, Esq., Farnley Hall.]  
Frontispiece to MS. Catalogue of the 1819 Exhibition.  
The other drawings in this Catalogue are apparently by Buckley.

## LIST OF WATER-COLOUR DRAWINGS

- London, from 45, Grosvenor Place.** After 1819. [Ex Farnley Hall Collection. Chr. 1890, Fawkes]  $9\frac{1}{2} \times 15\frac{1}{2}$ . View from Mr. Fawkes' London house.
- London, Port of.** Circa 1825. Signed "J. M. W. Turner, R.A." [V. and A. Museum. Jones Bequest. Forster's, 1856, Dillon.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . View from steps of Custom House; shipping and crowded boats. To left of old bridge, St. Saviour's and Shot Tower. "Port of London" on buoy. Engraved by E. Goodall.
- London, Tower of.** Circa 1825. [Ex Colonel Birchall, M. 1857, and Int. Exhib. 1862. Chr. 1877, Knowles; 1890, W. Carver.]  $12 \times 17$ . Shipping and small boats. Two steamboats, the "Lord Melville" and the "Talbot." Elaborate sky. Drawing also known as "First steamer on Thames." Faded. Engraved by W. Miller, 1831.
- London: The Custom House.** [Chr. 1860, G. Hibbert.] Monument seen over top of Custom House. St. Paul's and St. Magnus to left. Shipping on river. Engraved by J. C. Allen, 1827.
- London Docks.** [Chr. 1874, J. Farnworth.]  $5 \times 9$ .
- London: Fire at Fenning's Wharf.** 1830-40. [Man. Whit Inst. Taylor Donation.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . Faded.
- Long, Loch—Morning.** Circa 1805. [V. and A. Museum. Lent by Trustees of National Gallery.]  $12\frac{1}{2} \times 19$ . Greenish grey, broadly treated sketch.
- Looe, East and West.** 1813-15. [Chr. 1891, Kurtz, Cooke's Gallery, 1822.] Looking down on calm harbour from wooded hill; old bridge below leading to little town. Sea breaking outside on left. Engraved by W. B. Cooke, 1818, "South Coast."
- Louth.** Circa 1827. [Ex Ruskin and Novar Collections. Chr. 1877, Novar. Moon's Gallery, 1833 (G. Griffith).]  $11\frac{1}{2} \times 16\frac{1}{2}$ . Late Gothic church and tower, lit up by evening sun, at head of wide street. Booths to left, and men selling horses to right. Light summer cumulus and cirrus. Engraved by W. Radclyffe, "England and Wales," 1829.
- Lowestoft.** Circa 1835. [Mrs. Sale, Worcester. R.A. 1891. Ex Novar Collection. Chr. 1878, Munro.]  $11\frac{1}{2} \times 16\frac{1}{2}$ . Open fishing boat sinking in storm-lashed sea. Lighthouse on black hill on horizon. Crescent moon. Engraved by W. R. Smith, 1837, "England and Wales."
- Lowestoft.** Circa 1838. [J. E. Taylor, Esq. R.A. 1891.]  $7 \times 9\frac{1}{2}$ . Stormy sea. Black clouds over wooded headland. "Whip" of lightning. Similar composition to the "England and Wales" drawing, but nearer land. Body-colour, on grey-blue paper. Engraved by J. C. Allen ( $7 \times 10$ ) for Holloway's Supplement to "England and Wales."
- Lowestoft Lighthouse.** Circa 1838. [Ex Novar Collection. Chr. 1877, Munro.] Vignette. Round tower on left. Full moon just risen in deep blue sky. Body-colour, on grey paper. Engraved by J. C. Allen for Holloway's Supplement to "England and Wales."
- Lucerne. Three Drawings.** 1792-3. [Ex Sackville Hale Collection. Chr. 1881.]  
 1. Lucerne town.  $9\frac{1}{2} \times 15$ .  
 2. Tell's Chapel.  $9\frac{1}{2} \times 14$ .  
 3. Lake near Altdorf.  $9\frac{1}{2} \times 15$ . Grey drawings in style of Cozens.
- Lucerne, from the Walls.** 1842. [E. Nettlefold, Esq., ex Fowler and Ruskin Collections. Chr. 1899, Fowler.]  $12 \times 18$ . Panoramic view of town. Steps and terraces by old walls in F. Faded in parts. Sketch in National Gallery. Drawing made for Mr. Ruskin. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Lucerne—Moonlight.** 1843. [J. Irvine Smith, Esq., ex Novar Collection. M. 1857. Chr. 1877, Munro.]  $11\frac{1}{2} \times 18\frac{1}{2}$ . Looking up the Reuss toward the covered bridge town, chiefly on the left. Women by quay in right corner. Blue drawing. Drawing made for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878. Probably No. 3 of the 1843 drawings.
- Lucerne, from the Lake.** Circa 1845. [Mrs. Newall, G.H. 1899. Ex Ruskin Collection.]  $11\frac{1}{2} \times 18$ . Walls and towers creeping up hill on right. Towers and houses of town reflected on lake. Spurs of Pilatus in hazy distance, the highest peak indicated in pencil only. Boats with brightly clad figures in F. Woodcut of Pilatus in Ruskin's "Modern Painters," vol. iv.
- Lucerne, Lake of. Three Sketches.** 1830-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  $9 \times 11\frac{1}{2}$ . Rapid sketches and sky studies in pencil and wash.
- Lucerne, Lake of.** Circa 1840. [Slade School, London. Vaughan Bequest, 1900.]  $10 \times 12$ . Figures outlined in colour in F. right, pier to left. Steamer in distance. Blue mountains and lake. First steamer on Lake of Lucerne in 1837.
- Lucerne, Lake of.** Circa 1840. [Ab. Haworth, Esq. R.A. 1886. G.H. 1899. Ex Col. Holdsworth. Chr. 1882, Holdsworth.]  $11\frac{1}{2} \times 18\frac{1}{2}$ . Sun rising over the broad lake, in which the mountains are reflected. A steamer to right. On left a garden with figures, and wooden houses.
- Lucerne, Lake of.** Circa 1840. [James Knowles, Esq., ex Addington and Albert Wood Collections. Chr. 1886, Addington.]  $10\frac{1}{2} \times 14$ . Evening light on mountains to right. Waning moon. Slight.
- Lucerne, Lake of.** 1841-42. [W. A. Watson Armstrong, Esq., ex Lord Armstrong and Novar Collections. Chr. 1878, Munro.]  $11\frac{1}{2} \times 18$ . Houses and figures in F. left. Sun rising over the St. Gotthard mountains. Grey and rosy morning effect. This is probably No. 4 of the ten drawings made in 1842. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Lucerne, Lake of.** 1840-45. [V. and A. Museum. Vaughan Bequest, 1900.]  $18 \times 24$ . Rapid sketch in colour, without outline.
- Lucerne, Lake of: Brunnen.** 1841-42. [J. Irvine Smith, Esq., ex Bicknell and Dudley Collections. Chr. 1863, Bicknell; 1869, N.N. to Lord Dudley.]  $12 \times 18\frac{1}{2}$ . View from above Brunnen, looking up the Bay of Uri. Roots of houses in corner, right. Steamer on lake. Drawing made for Mr. Bicknell. See "Epilogue" to Ruskin's Notes, F.A.S. 1878. No. 5 of the ten 1842 drawings.
- Lucerne, Lake of: Brunnen.** 1842-45. [Mrs. Williams, (?) ex Windus and De Patou Collections. See Thornbury, p. 467.]  $11\frac{1}{2} \times 18$ . Looking across to the cliffs of Seelisberg in warm yellowish light. Steamer coming up Bay of Uri on left. Red roofs of cottages in immediate F. Faded in parts. Engraved by R. Wallis (large steel plate).
- Lucerne, Lake of: Brunnen—First Sketch.** [Cambridge, Fitz. Mus., Ruskin Donation, 1861.]  $8\frac{1}{2} \times 11\frac{1}{2}$ . On left a steep hill covered with houses descends abruptly to a blue pool on right. From the pool a spit of land with cattle on it runs out across F. A street with figures comes down to F. on left.

# TURNER

- Lucerne, Lake of, from Flüelen.** Circa 1805. R.A. 1815 (?) Signed "J. M. W. T." on barrel. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. R.A. 1886. Chr. 1890, Fawkes.]  $26\frac{1}{2} \times 19\frac{1}{2}$ . Large group of market women waiting for boats in F. View looking down Bay of Uri General greyish-green subdued colour.
- Lucerne, Lake of: Flüelen, from the Bay of Uri.** [Cambridge, Fitz. Museum. Ruskin Donation.]  $9 \times 11\frac{1}{2}$ . In F. an expanse of greyish water with boats. The village at base of steep hills to left. Misty effect, with grey clouds coming down to low horizon. In distance on right faint mountains.
- Lucerne, Lake of: Fluelen, from the Bay of Uri.** 1838-40. [Ralph Brocklebank, Esq. G.H. 1899. Ex Hewett Collection.]  $11\frac{1}{2} \times 18\frac{1}{2}$ . Flüelen in mid-distance, in part shadow from clouds gathered toward left. On right sunlit sky diffuses mass of light. On lake to right a gaily decked boat, on left the shore rises toward mountains.
- Lucerne, Lake of: Küschnacht.** 1843. [C. A. Swinburne, Esq., ex Novar Collection. M. 1857. Chr. 1878, Munro.]  $12\frac{1}{2} \times 18\frac{1}{2}$ . Tower of church and white houses of village at head of calm bay. Sun rising behind wooded hills on right. Market boats in F.; on one is inscribed "KUESN." Painted for Mr. Munro. See Ruskin's "Epilogue," F.A.S. Catalogue, 1878.
- Lucerne, Lake of: Rigi—Early Morning.** ("Dark Rigi.") 1842. [C. A. Swinburne, Esq., ex Cassels (R.A. 1887) and Novar Collections.]  $12 \times 18$ . Rigi dark against morning sky. Calm lake, landing stage on left. Burst of steam (?) under mountain. Two sketches in Nat. Gallery. Painted for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Lucerne, Lake of: Rigi at Sunrise. ("Blue Rigi.")** 1841-42. [J. E. Taylor, Esq. R.A. 1886. G.H. 1899. Chr. 1865, E. Bicknell.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . Morning star over highest point of Rigi, which is reflected against warm morning sky, with yellow dawn to left. Boat with lights burning to right. Painted for Mr. Bicknell. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Lucerne, Lake of: Rigi—Sunset. ("Red Rigi.")** 1841-42. [J. E. Taylor, Esq., ex Ruskin and Munro Collections. R.A. 1886. G.H. 1899.]  $12 \times 18$ . Mountain in evening light. Moon rising through misty cloud, reflected in lake. Pleasure boat in front. Deep blue lake, and distance to right. From sketch, now in National Gallery, made in 1841. Painted for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Lucerne, Lake of: Red Rigi, Small.** 1841. [Rev. W. Kingsley. R.A. 1892.]  $9\frac{1}{2} \times 14$ . Similar to the large drawing, but more brilliant. F. of rafts and figures sketched in.
- Lucerne, Lake of, with Rigi (?)—Sketch.** 1835-40. [R. Brocklebank, Esq. G.H. 1899.]  $9\frac{1}{2} \times 14\frac{1}{2}$ . Lake and mountain. Rapid colour sketch. Deep blue water.
- Lucerne, Lake of: Rigi—Evening.** Circa 1840. [Man. Whit. Inst. Taylor Donation.]  $8\frac{1}{2} \times 12$ . Moon over town to left. Rigi reflected in lake. Sketch.
- Lucerne, Lake of: Rigi and Lucerne from Lake.** Circa 1840-42. [W. G. Rawlinson, Esq.]  $9\frac{1}{2} \times 13$ . Early dawn. Blue mass of Rigi in centre, reflected in lake. Towers of town on left. Sketch.
- Lucerne, Lake of: Tell's Chapel.** Circa 1840. [Sir Hickman Bacon, Bart., ex Ruskin Collection. F.A.S. 1878.]  $8\frac{1}{2} \times 11\frac{1}{2}$ . The white chapel under cliffs to left. Sketch, with rapid brush work.
- Ludlow Castle.** Circa 1793-94. [Mrs. Worthington, Sale Lodge.]  $6\frac{1}{2} \times 8\frac{1}{2}$ . Entrance and line or walls. Delicate greenish-grey drawing.
- Ludlow Castle.** Circa 1830. [Hon. W. F. D. Smith, M.P. 1896. Ex Broderip Collection. Chr. 1871, Broderip.]  $12 \times 18$ . Small river in F. left; on right women reapers resting by bank. Scotch fir on extreme right. Castle rises in centre. Faded and altered in parts. Engraved by R. Wallis, 1831, "England and Wales."
- Ludlow Castle: Sabrina.** 1830-35. [Mrs. Ismay. R.A. 1892. Ex Novar Collection. Chr. 1877, Munro.] Vignette. Rising of the water-nymphs. Full moon behind castle. Engraved by E. Goodall, Milton's "Comus."
- Lugano, Lake of.** 1830-35. [Ex Huth Collection. Chr. 1895, C. F. Huth.]  $9\frac{1}{2} \times 14$ . Slight drawing, purple and golden green. Pencil marks showing.
- Lullingstone Park, Kent.** Circa 1791. [A. Keiley, Esq. R.A. 1887.]  $6\frac{1}{2} \times 10$ . Large trees in centre; on right stump of broken tree, whose branches fill the F. Cloudy sky.
- Lulworth Castle.** Before 1820. [G. R. Burnett, Esq., ex Dillon Collection. Chr. 1869, Dillon; 1892, Grant Morris.]  $6 \times 9$ . In F. left pool with water-lilies, and cows wading. Open valley leads to castle and church with the downs beyond. Sun setting over hills. Calm summer evening. Faded. Engraved by G. Cooke, 1821, "S. Coast."
- Lulworth Cove.** Circa 1812. [F. Stevenson, Esq., F.A.S. 1901. Chr. 1866, Morley. Cooke's Gallery, 1822.]  $5\frac{1}{2} \times 8$ . Centre of drawing occupied by a jutting crag, showing the contorted strata. Looking E. along coast, headland beyond headland. Blue sea and sky. "Where strata rise like scoria." Lines by Turner, Thornbury, p. 210. Engraved by W. B. Cooke, "S. Coast," 1814.
- Lurlei-berg.** 1819. [Lord Penrhyn, ex Farnley Collection. R.A. 1890. Chr. 1890, Fawkes.]  $7\frac{1}{2} \times 12\frac{1}{2}$ . Looking up gorge. Evening light on cliffs to left. Fishing boat in F. Greyish blue and pale green. Chiefly body-colour, on 'stained' paper.
- Lurlei-berg.** 1819. [Sir H. Doulton, ex Farnley Collection. R.A. 1890. Chr. 1890, Fawkes.]  $7\frac{1}{2} \times 11\frac{1}{2}$ . Chiefly body-colour, on 'stained' paper.
- Lurlei-berg.** 1819. [Louis Huth, Esq., by bequest from the late H. Vaughan. Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  $7\frac{1}{2} \times 12\frac{1}{2}$ . Chiefly body-colour, on 'stained' paper.
- Lurlei-berg.** 1819. [Ex Farnley Collection. R.A. 1889.]  $7\frac{1}{2} \times 11\frac{1}{2}$ . Chiefly body-colour, on 'stained' paper.
- Lurlei-berg.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  $7\frac{1}{2} \times 11\frac{1}{2}$ . Chiefly body-colour, on 'stained' paper.
- Lurlei-berg and St. Goarshausen.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  $7\frac{1}{2} \times 12\frac{1}{2}$ . River winding round steep bluff. In mid-distance towers and buildings and a castle above. Ferry boat on river. Sun sinking in stormy sky. Chiefly body-colour, on 'stained' paper.

## LIST OF WATER-COLOUR DRAWINGS

**Luxembourg.** 1830-35. [J. E. Taylor, Esq.]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Evening light on the fortified plateau. Coloured outline and some body-colour on blue paper.

**Luxembourg.** 1830-35. [Sir Donald Currie, G.C.M.G., ex Birke Foster Collection.]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Town seen along crest of rock, deep red in evening light.  
Chiefly body-colour, on blue paper.

**Luxembourg.** 1830-35. [Sir Donald Currie, G.C.M.G., ex Birke Foster Collection.]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Among the fortifications. Strong effect of colour.  
Evening light.

Chiefly body-colour, on blue paper.

**Luxembourg.** See also under Sisteron.

**Lyme Regis.** Circa 1813. [James Donald, Esq., Glasgow, 1901. Ex Bale Collection. B.F.A.C. 1871. Chr. 1881, Bale Cooke's Gallery, 1822.]

$5\frac{1}{2} \times 8\frac{1}{2}$ . Squall from south breaking over town. White gulls and sails. Shrimpers and bathers.  
Engraved by W. B. Cooke, 1815, for "South Coast."

**Lyme Regis.** Circa 1834. [Ex Pattinson Collection. Chr. 1874, Pattinson.]

$11 \times 17\frac{1}{2}$ . Wild sea breaking on shore. Shipwreck, the mass falling, on left. Central mass of light illuminates town in mid distance  
Engraved by T. Jeavons, 1836, for "England and Wales."

**Lyons.** 1835-40. [V. and A. Museum. Vaughan Bequest, 1900.]

$9\frac{1}{2} \times 12$ . Brilliant sky. Sun sinking in yellow light. Church towers on left, long bridge in distance. Footbridge, &c. in F. roughly sketched in.

**Mackerel Shoal.** Circa 1840. [Sir Charles Robinson, C.B., ex Ruskin Collection.]

$7 \times 10\frac{1}{2}$ . Crimson sky, fish leaping from sea in F., the bright lights in body-colour. Hasty sketch.

**Maidstone Church.** Circa 1787. [W.G. Rawlinson, Esq.]

$14 \times 18\frac{1}{2}$ . Probably a copy from a print or drawing. Strong colour.  
Cf. the "Folly Bridge" in the Nat. Gal. and the "Road side Inn."

**Mailleraye, Château de la, near Caudebec.** 1830-32. [Chr. 1852]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Market women in boat on calm river. Rainbow to left. Body-colour, on grey paper.  
Engraved by R. Brandard, "Rivers of France."

**Mainz.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

$8\frac{1}{2} \times 14\frac{1}{2}$ . Looking up the river to bridge, town on right. Sailing boats. Cloudy sky, with rain-clouds.  
Chiefly body-colour, on 'stained' paper.

**Mainz.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

$7\frac{1}{2} \times 12\frac{1}{2}$ . View from terrace on river bank. In centre a tower with pointed roof. Cloudy sky.  
Chiefly body-colour, on 'stained' paper.

**Mainz.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

$8\frac{1}{2} \times 13\frac{1}{2}$ . Town in distance, boats on the river. Late evening sky.  
Chiefly body-colour, on 'stained' paper.

**Mainz.** Circa 1819. [J. E. Taylor, Esq. R.A. 1891.]

$8\frac{1}{2} \times 14$ . Looking down calm river to bridge of boats. Yellow evening light.  
Sketch on white paper.

**Mainz.** Circa 1832. [J. E. Taylor, Esq. R.A. 1892. Ex Heugh Collection.]

Vignette. Towers of walls and churches white against deep blue. Raft on river to right.

Engraved by W. Miller, 1834, Scott's "Life of Napoleon."

**Malmaison.** Circa 1833. [F. Stevenson, Esq., ex Novar Collection. Chr. 1877, Munro.]

Vignette. From steps of terrace. Sun setting in yellow light behind wooded coteaux. Bend of Seine below.

Engraved by W. Miller, 1835, for Scott's "Life of Napoleon."

**Malmesbury Abbey.** Circa 1792-3. Possibly R.A. 1792. Signed "W. Turner, del." [Herbert A. Day, Esq.]

$3\frac{1}{2} \times 5$ . Interior, with pigs, &c.  
(M. 1857, Mrs. Cooper, "Malmesbury. First drawing exhibited.")

**Malmesbury Abbey.** Circa 1793. [Man. Whit. Inst. Charles Lee Donation.]

$7\frac{1}{2} \times 10$ . Careful drawing, finished only in centre.

**Malmesbury Abbey.** Signed "Turner, 1793." [J. E. Taylor, Esq. R.A. 1887.]

$14 \times 10$ . Interior. To right, a haystack, with pig feeding in front. Beyond the Norman column, detached ruin of the later west-front.

**Malmesbury Abbey.** Circa 1827. [R. E. Tatham, Esq. G.H. 1899. Ex Novar Collection. Chr. 1878, Munro. Moon's Gallery, 1833 (T. Tomkinson).]

$11\frac{1}{2} \times 16\frac{1}{2}$ . Water meadows and cattle in F. Milkmaid and rustic lover by stile, left. In centre, nave of Abbey, crowning a green slope, catches the last gleam of sun. Clear sky with light clouds.

Engraved by J. C. Varrall, "England and Wales," 1829.

**Malta: Valletta Harbour.** 1820-24. [R. D. Holt, Esq. Glasgow, 1901, ex Ruskin Collection. Chr. 1865, Knowles.]

$6\frac{1}{2} \times 10\frac{1}{2}$ . Flat roofs of town rising over sea-wall to right. Shipping and boats to left. Fishermen with hand nets in F. Engraved by E. Finden, Murray's "Byron," 1825. Childe Harold, Canto II.

**Malvern Abbey.** Circa 1795. (?) R.A. 1794. Signed "W. Turner." [Mrs. Ashton.]

$12\frac{1}{2} \times 16\frac{1}{2}$ . Late Gothic archway to right. Abbey tower in centre. Men sawing. Grey and green, with little colour.

**Malvern Abbey.** Circa 1797. [Mrs. Worthington.]

$12 \times 16\frac{1}{2}$ . Late Gothic gate of Abbey. Mountains to right.

**Malvern Abbey.** Circa 1798. [Sir Charles Robinson, C.B.]

$16 \times 18\frac{1}{2}$ . View of Malvern Beacon from churchyard. Gleam of light across F.

**Malvern Abbey and Gate.** Circa 1830. [Ex Windus and Quiller Collections. Chr. 1875, Quiller. Moon's Gallery, 1833 (G. Windus).]

Wall with Tudor panelling and gateway to right; storm breaking behind Abbey in centre mid distance. A flash of lightning appears to strike nave.

Engraved by J. Horsburgh, 1832, "England and Wales."

**Margate.** Circa 1822. [Cooke's Gallery, 1824.]

From shore, west of town. Ribs of wreck on left. Figures collecting wreckage.

Engraved by G. Cooke, 1824, "South Coast."

**Margate from the Sea: Whiting Fishing.** Signed "J. M. W. Turner, 1822." [Mrs. Fordham. R.A. 1886. Ex Windus Collection.]

$16\frac{1}{2} \times 23\frac{1}{2}$ . Sun rising in morning haze. Cliffs and town seen through mist on right. Fishing-boats in front.

Mezzotint by Th. Lupton, 1825. Also a large chromolithograph, "Whiting Fishing."

# TURNER

- Margate.** Circa 1827. [Oxford Un. Gal. Ruskin Donation.]  
 $6\frac{1}{2} \times 10$ . From the shore to west of town Stormy sky.  
 Last gleam of sun on white cliffs on left Pier and church in  
 middle. Sea breaking on shore to right.  
 Mezzotint by T. Lupton, Ruskin's "Harbours of England,"  
 1856.
- Margate.** Circa 1830. [Lord Northbourne.]  
 $11\frac{1}{2} \times 18$ . Looking over calm bay, from cornfield west of  
 town. Lady and children by footpath  
 Engraved by R. Wallis, 1832, "England and Wales."
- Margate Pier.** [Ex Ruskin Collection. Chr. 1869, Ruskin.]  
 $4\frac{1}{2} \times 6\frac{1}{2}$ . "Unfinished drawing of finest period."
- Margate, Sunrise off.** Circa 1840. [W. R. Cassels, Esq.  
 Chr. 1869, Ruskin.]  
 $7 \times 11$ . Sketch on brownish paper.  
 (Many other sketches of the sea and coast near Margate were  
 in the Ruskin sale (1869). See also "Ramsgate.")
- Marksburg.** 1819. [Ex Farnley Collection. R.A. 1889.  
 Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Trees in F., and a road leading towards castle-  
 crowned cliff in mid-distance. River winding below; high  
 hills beyond. Evening sky. Chiefly body-colour, on "stained"  
 paper.
- Marksburg.** Signed "J. M. W. Turner, 1820." [Ex Miss  
 Julia Swinburne. Chr. 1900, Swinburne.]  
 $11\frac{1}{2} \times 18$ . Castle on rocky height in mid-distance. Har-  
 vesting in the valley below.  
 Drawing made for one of the Swinburne family.
- Marly.** Circa 1830. [Ex Novar Collection. Chr. 1877,  
 Munro; 1878, Heugh.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Looking along avenue on left. The Seine on  
 right; ladies embarking in boats.  
 Engraved by W. Miller in "Keepsake," 1832.
- Marrick Abbey, Swaledale.** 1815-20. [Rev. W.  
 Macgregor, R.A. 1886. Ex Ruskin and Irvine Smith Col-  
 lections. Chr. 1876, A. Levy.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Looking down on a bend of the river Swale,  
 which occupies mid F. Upon a wooded spur in mid-distance  
 the towers and ruined nave of the abbey. Beyond, wide expanse  
 of rolling mountains and moor. Elaborate sky with cumulus  
 clouds.  
 Engraved by J. C. Varrall, 1822, Whitaker's "Richmond-  
 shire."
- Martinswand. near Innsbruck.** 1835-40. [Mrs.  
 J. W. Bunney. Given by Ruskin to the late John W. Bunney.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Alpine valley, with blue torrent in F. Body-  
 colour, on grey paper. The line of ramparts to right are  
 shown more fully in a companion drawing exhibited at Agnew's  
 Gallery, 1902.
- Mäusethurm.** See Bingen Loch.
- Mauves, Coteaux de, Loire.** Circa 1830. [Oxford Un.  
 Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Bluff of schistose rock to right. White sail of boat  
 on calm river to left. Village in distance. Body-colour, on  
 grey paper.  
 Engraved by R. Wallis, "Rivers of France," 1833-35.
- Mauves, near the Coteaux de, Loire.** Circa 1830.  
 [Oxford Un. Gal. Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Calm river, distant cliff to left. Full moon (?) in  
 sunset sky. Body-colour, on grey paper.  
 Not engraved (?).
- Mawes, St., Cornwall.** Before 1823. Signed on rock,  
 "M. W. Turner." [F. Stevenson, Esq. R.A. 1851.]  
 $5\frac{1}{2} \times 8\frac{1}{2}$ . Shore crowded with figures. Pilchard harvest,  
 the fish being shovelled into baskets. Background shut in by  
 little town and castle promontory.  
 Engraved by J. C. Allen, 1824, "South Coast."
- Mawes, St., Cornwall.** Circa 1828. [Ex James Collec-  
 tion. Chr. 1897, G. James.]  
 $12 \times 16\frac{1}{2}$ . Crowded beach with heaps of pilchards. Shipping  
 on shore. Circular fort rises over the houses on right. Left,  
 in distance, a castle on cliff.  
 Engraved by J. H. Kerton, "England and Wales," 1830.
- Mayborough; or, "King Arthur's Round Table."**  
 Circa 1831. [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Large stone in centre of circular grassy entrench-  
 ment, enclosed by grove of trees.  
 Apparently Mayborough, near Ullswater, and *not* the smaller  
 adjacent ring called "King Arthur's Round Table."  
 Engraved by J. Horstburgh, 1833, Scott's "Bridal of Trier-  
 man."
- Medway, The.** Early. [Nat. Gal. of Scotland. Vaughan  
 Bequest, 1900.]  
 $8 \times 11\frac{1}{2}$ . Shed and two poles to left, jetty to right. Wooded  
 banks across river. Faint blues and greys.
- Melrose.** Circa 1831. [Nat. Gal. of Scotland. Vaughan  
 Bequest, 1900.]  
 $3\frac{1}{2} \times 6\frac{1}{2}$ . Looking down upon bend of wide, shallow Tweed.  
 Abbey in centre. Sun sinking to right in golden sky.  
 Engraved by W. Miller, 1833, for Scott's "Lay of Last  
 Minstrel."
- Melrose Abbey.** [Ex Henry Worthington, Esq. B.F.A.C.  
 1884. Chr. 1874, Heugh.]  
 $13\frac{1}{2} \times 16\frac{1}{2}$ .
- Melrose Abbey.** Circa 1820. [F. H. Fawkes, Esq.,  
 Farnley Hall.]  
 $7\frac{1}{2} \times 5\frac{1}{2}$  (in case). Moon rising over east window. Quotation  
 from "Lady of the Lake."
- Meuse, Scene on the.** 1830-35. [Oxford Un. Gal.  
 Ruskin Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . White fort and bridge, at entrance of side valley.  
 Crowded raft to left. Body-colour, on blue paper.
- Mewstone, The, off Plymouth Harbour.** 1813-15.  
 [Nat. Gal. Dublin. Vaughan Bequest. M. 1857. B.F.A.C.  
 1871. R.A. 1891. Cooke's Gallery, 1824 (Chr. Stokes).]  
 $6 \times 9\frac{1}{2}$ . High sea breaking over rock on right. A vessel  
 beating to windward. Entrance to harbour in distance. Dark  
 sky. The blues (Antwerp or Prussian) have apparently  
 darkened.  
 Engraved by W. B. Cooke, 1816, "South Coast."
- Meyricke Abbey.** See Marrick Abbey.
- Michael's Mount, St.** Circa 1812. [Agnew's Gallery,  
 1900. Ex Heugh Collection.]  
 In gleam of light against dark squally sky. Hauling up boat  
 on left.  
 Engraved by W. B. Cooke, 1814, "South Coast."
- Michael's Mount, St.** [Sir Donald Currie, G.C.M.G.]  
 Circa 9 x 12. Uniformly dark sky. Figures on sand in F.  
 Little colour. Sketch.
- Michael's Mount, St. Shipwreck of Lycidas.**  
 1830-35. [Ex G. Gurney (R.A. 1892) and Novar Collections.  
 Chr. 1877, Munro.]  
 Vignette. The Mount seen through spray of sea. Wreck  
 in F.  
 Engraved by W. Miller, Milton's "Poems."
- Michael's Mount, St.** Circa 1836. [Ex Craven and  
 Leyland Collections. Chr. 1872, Leyland.]  
 $12 \times 17\frac{1}{2}$ . Breaking up wreckage, and loading on pack-  
 horses. Hail squall to right.  
 Engraved by S. Fisher, 1838, "England and Wales."

## LIST OF WATER-COLOUR DRAWINGS

- Milan Cathedral.** Circa 1833. [Ex J. Miller. M. 1857. Chr. 1862, Plint.]  $\frac{3}{4} \times \frac{5}{4}$ . Façade of Duomo. Religious procession to right. Engraved by J. Horsburgh, 1835, for Scott's "Life of Napoleon."
- Minehead.** Before 1820. [F. Stevenson, Esq. F.A.S. 1901 Ex John Morley Collection. Cooke's Gallery, 1822. Chr. 1896, Morley.]  $\frac{5}{8} \times \frac{8}{4}$ . Looking west to Dunster Castle and headland of Porlock. Scotch fir in right F. Blue sea on right. Engraved by W. B. Cooke, "South Coast," 1821.
- Minerva, Temple of.** See Colonna, Cape.
- Mitton Church: Sherbourne Chapel.** Circa 1798. [Agnell's Gallery, 1901. Chr. 1890, Gen. Duncan.]  $8 \times 12$ . Recumbent statues seen through wooded Gothic screen. Engraved by J. Basire, Whitaker's "Parish of Whalley." ("Drawn by Wm. Turner, A.")
- Moel Siabod, N. Wales.** 1797-99. [Man. Whit. Inst. Taylor Donation.]  $10\frac{1}{2} \times 14$
- Monmouth Bridge.** Circa 1792. [Ven. Archd. Burney. R.A. 1887.]  $9\frac{1}{2} \times 11\frac{1}{2}$ . Old bridge over Wye, the church with tall spire beyond. Man watering horses by river. "Tinted" drawing.
- Mont Jean, on Loire, below Angers.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  $\frac{5}{8} \times 7\frac{1}{2}$ . Ruins of burnt convent on hilltop, centre mid-distance, lit by setting sun. Moon rising to left. Light on sail of boat. Body-colour, on grey paper. Engraved by J. T. Willmore for "Rivers of France," 1833-35.
- Moors, Encampment on the: August 12th.** Circa 1812. [F. H. Fawkes, Esq., Farnley Hall.]  $11 \times 15\frac{1}{2}$ . Three long tents. Dogs and keepers in F.
- Moriah, Mt.** (From a drawing by C. Barry.) 1832-34. [Sir Donald Currie, G.C.M.G. Chr. 1869, Wyatt; 1892, Murrieta.]  $5 \times 8$ . Long building with dome, crowning flat-topped hill at head of valley. Castle crag to right. Soldiers in F. Faded. Engraved by E. Finden for Finden's "Bible."
- Moselle, On the.** 1830-35. [J. E. Taylor, Esq. B.F.A.C. 1871.]  $\frac{5}{8} \times 7\frac{1}{2}$ . Probably the "crook" of the river at Marienberg. Warm evening light. Body-colour, on blue paper.
- Moselle, On the.** 1830-35. [W. G. Rawlinson, Esq.]  $\frac{5}{8} \times 7\frac{1}{2}$ . Blue river winding through green plain. Small bridge in left F. Body-colour, on blue paper.
- Moselle, On the.** 1830-35. [Mrs. J. W. Bunney. Ex Ruskin Collection.]  $\frac{5}{8} \times 7\frac{1}{2}$ . White village and church spire in centre. Castle to right. Body-colour, on blue paper.
- Mossdale Fall.** Circa 1820, or earlier. [Cambridge, Fitz. Mus. Ruskin Donation, 1861. Cooke's Gallery, 1824. (J. Slegg).]  $11\frac{1}{2} \times 16\frac{1}{2}$ . On left the little stream falls by steps between contorted rocks. A wild gorge opens to right. Passing shower. Engraved by G. Middiman, 1822, for Whitaker's "Richmondshire."
- Mountain Landscape.** 1820-30. [Hon. W. F. D. Smith, M.P.]  $\frac{5}{8} \times 13$ . Powerful sketch. Evening light. Girls with straw hats in F.
- Mowbray Lodge.** See Ripon.
- Namur on the Meuse.** 1830-40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Body-colour, on blue paper. Companion to the Huy drawing.
- Nantes, Chateau de: "Jour de Fête."** Circa 1830. Oxford Un. Gal. Ruskin Donation.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Low, crenellated fortress rises behind balustrade of promenade, decorated with statues. Soldiers to right. Body-colour, on grey paper. Engraved by W. Miller, "Rivers of France," 1833-35.
- Nantes, Upright.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  $7\frac{1}{2} \times 5\frac{1}{2}$ . Landing-stage and shipping in F. The town walls and white church above. Body-colour, on grey paper.
- Nantes.** 1830-35. [Ex Novar Collection. Chr. 1877, Munro.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . Looking up principal street. Figures on bridge by side of quay. Engraved by R. Wallis (?).
- Nantes.** Circa 1829. [Forster's, 1856, Dillon.]  $6\frac{1}{2} \times 9\frac{1}{2}$ . Castle reflected in calm, blue sea.
- Naples: Castel Dell' Ovo(?)** 1795-96. [Oldham Art Gallery. Charles Leea Donation.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Peasant women on stone quay in F., right. Looking up river to bridge and twin towers of church. Engraved by J. T. Willmore, "Keepsake," 1831.
- Naples: The Old Harbour.** (After a drawing by Hakewill.) Circa 1818. [Robert D. Holt, Esq.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Looking along quay, the Castel Dell' Ovo on left. Shipping of port to right. Hill of St. Martino in central distance. Engraved by G. Cooke, 1820, Hakewill's "Italy."
- Naples, Bay of.** Dated 1820. [Ex Farnley Collection. Chr. 1890, Fawkes.]  $11 \times 15\frac{1}{2}$ . Looking over roofs of houses from road along crest of hill, across city and bay, with Vesuvius on left. Heat and glare.
- Narcissus and Echo.** Circa 1804. [C. A. Swinburne, Esq.] Adaptation of Claude's picture in the National Gallery.
- Narni Bridge.** Circa 1817. Signed "J. M. W. Turner." [George W. Agnew, Esq., ex Ruskin Collection. F.A.S. 1878. G.H. 1899. Chr. 1877, Munro.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Calm river in front. Bridge near at hand, only left arch complete. Circle of hills. Engraved by S. Middiman, Hakewill's "Italy."
- Narni Bridge.** See Dora Baltea.
- Nazareth.** (After a drawing by C. Barry.) 1832-35. [Forster's, 1856, Dillon.]  $5 \times 8$ . Sun dipping under hill behind the town. Pear-shaped tree and palm in F. Engraved by E. Finden, Finden's "Bible."
- Neapolitan Coast.** Circa 1794. [G. R. Burnett, Esq.]  $5\frac{1}{2} \times 9\frac{1}{2}$ . View over olive-clad slopes to indented coast and conical mountain. Delicate blues and greys.
- Negropont.** (From a sketch by T. Allason.) 1820-24. [Ex J. F. Wadmore. Int. Exh. 1862. Chr. 1863, Wadmore.] Looking down over calm straits, white walled town reflected in water in distance. Two tall trees to left. Engraved by E. Finden, Murray's "Byron," 1825.
- Nemi, Lake of.** Circa 1818. [C. Morland Agnew, Esq., ex Ruskin, Dillon, and Windus Collections. F.A.S. 1878. G.H. 1899. Chr. 1869, Dillon. Cooke's Gallery, 1824 (B.G. Windus).]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Looking down over calm crater lake with reflections; wide view over Campagna beyond. Goats gambolling. Engraved by J. Pye and Middiman, Hakewill's "Italy."

# TURNER

- Nemi, Lake of.** Circa 1830. [Edward Fordham, Esq.]  
Large vignette. Wooded banks reflected in calm lake. Tall stone-pine to right. Peasant women in F. Highly finished. Engraved by E. Goodall.
- Nemi, Lake of. From shore of Lake.** 1840.  
Signed "J. W. T." On engraving, "J. M. W. T., 1840." [William Cooke, Esq., ex Sir John Fowler, R.A. 1889. B.F.A.C. 1871. Ex Fordham and Windus Collections. Chr. 1899. Fowler.]  
 $13\frac{1}{2} \times 20\frac{1}{2}$ . Crater lake surrounded by wooded hills, a tower in evening light on hill; right. F. right, two peasant women sitting by sculptured stones. On left by lake a girl with goats. Sunset sky, with haze over mountains. Engraved by R. Wallis, 1842.
- Nemi, Lake of, ?.** Circa 1840. [Mrs. Williams.]  
 $14 \times 21$ . Unfinished drawing. Deep blue circular lake in centre. Half moon in late evening sky above. Cattle and trees in F, slightly indicated.  
A "Lake of Nemi,"  $16\frac{1}{2} \times 22$ , in the Heugh and Knowles sales.
- Netley Abbey, View near.** Circa 1792. [Nat. Gal. of Ireland. Vaughan Bequest, 1911.]  
 $5\frac{1}{2} \times 8$ . Sluice in F., backed by trees. Indian ink, with a little blue.
- Neuwied and Weissenthurm.** 1819. [Agnew's Gallery, 1901, ex Farnley Collection (R.A. 1889). Chr. 1890, Fawkes]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Long reach of river, reeds in left F. A boat with sail set on right, a bridge of boats in mid-distance. High ground beyond. Chiefly body colour, on "stained" paper.
- Neuwied on the Rhine.** Circa 1820. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  
 $7\frac{1}{2} \times 11\frac{1}{2}$ . Man shooting ducks among reeds to left. Blue hills beyond calm river. Boats to right and town beyond. Engraved by R. Brandard, 1852.
- New Abbey.** See Dumfries.
- Newark Castle, Selkirk.** Circa 1830. [J. E. Taylor, Esq. R.A. 1892. Moon's Gallery, 1833 (R. Cadell).]  
Vignette. Looking up little gorge with stream and cottages. Castle on wooded cliff to right.  
Engraved by W. J. Cooke, Scott's "Lay of Last Minstrel."
- Newark Church.** Early. [Cooke's Exhibition, 1823 (J. Landseer).]  
A drawing of Newark in the James Sale, 1891.
- Newbury from Speen Hill.** Before 1805.  
Engraved by W. Byrne, "Britannia Depicta," 1805.
- Newport Castle.** Circa 1796. Signed "W. Turner." [Chr. 1890, Sir J. Heron.]  
Daintily-finished drawing, in style of Hearne.
- Nice.** 1793-95. [Frank Dillon, Esq. R.I. 1886.]  
 $6 \times 10\frac{1}{2}$ . Looking across bay to town and mountains beyond. Restrained greyish-green colour.
- Nile, The.** Circa 1835. [Ex Fowler and Novar Collections. Chr. 1878, Munro; 1899, Fowler.]  
Vignette. Looking from the steps of Egyptian temple. Moon rising over river.  
Engraved by E. Goodall, Moore's "Epicurean."
- Nineveh.** (From a drawing by Rich.) Circa 1834.  
 $5 \times 8$ . Small Turkish town on mound. Across the river a larger town on mound. Bank of sun from sky.  
Engraved by W. Radclyffe for Finden's "Bible."
- Norbury Park, Leatherhead.** Circa 1793-94. [Sir Charles Robinson, C.B. G.H. 1899]  
 $10 \times 15$ . Mickleham Church seen behind clump of beech trees. Box Hill to right.  
The "Norbury Park" lent to Cooke's Exhibition, 1823, by Dr. Monro as an "early specimen," was probably this or the drawing at Dublin.
- Norbury Park, Leatherhead.** Circa 1793-94. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. M. 1857. (?) Chr. 1833, Munro (two drawings).]  
 $17 \times 17\frac{1}{2}$ . Spreading beech trees. Forest scene.
- Norham Castle—"Summer's Morn."** (?) R.A. 1798. Signed "Turner." [Mrs. Thwaites. R.A. 1887.]  
 $20 \times 29$ . Castle relieved against early morning sky. Cows in water. Watermill on left, boats drawn up on bank.  
Cf. the mezzotint by T. Lupton, *Liber*, No. 57 (Rawlinson).
- Norham Castle—"Summer's Morn."** (?) R.A. 1798. [Laundry Walters, Esq., ex Dillon and Harewood Collections. G.H. 1899. Chr. 1869, Dillon.]  
 $19\frac{1}{2} \times 27\frac{1}{2}$ . Sun rising behind Castle on conical hill. Cattle in water. On left, a mill, with boat drawn up against bank. (More highly finished and apparently a little later than Mrs. Thwaites' drawing.)  
Cf. the mezzotint by T. Lupton in *Liber*, No. 57 (Rawlinson).
- Norham Castle.** 1800-1802. [Mrs. Worthington.]  
 $17 \times 20$ . Looking up river. Island and cows in front to left. Castle on hill by river in left mid distance.
- Norham Castle.** Circa 1820. [Fred. H. Fawkes, Esq., Farley Hall.]  
 $7\frac{1}{2} \times 5\frac{1}{2}$  (in case). Evening light over Castle. Cows in F. right. Quotation from "Marmion."
- Norham Castle.** 1820-25. [Edward Fordham, Esq.]  
 $6 \times 8\frac{1}{2}$ . Sun rising behind Castle. Brilliant local colour in F.
- Norham Castle.** 1831-33. [George W. Vanderbilt, Esq. New York, ex Novar Collection. Chr. 1877, Munro.]  
 $3\frac{1}{2} \times 5\frac{1}{2}$ . Castle in centre, lit by last gleam of evening. Moon rising to left reflected in the Tweed. Men drawing nets in F.  
Engraved by W. Miller for "Prov. Antiq. of Scotland."
- Northampton.** Circa 1830. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (Ch. Heath).]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . Election time, crowds before church chairing the successful candidate. Banners inscribed "Speed the Plough," &c.  
Probably made for the "England and Wales," as its presence in Moon's Gallery would suggest, but not engraved.
- Nottingham.** Circa 1832. [Sir E. H. Scott, Bart. Chr. 1877, J. Knowles. Moon's Gallery, 1833 (C. Heath).]  
 $12\frac{1}{2} \times 18\frac{1}{2}$ . Canal with crowded barges and boats in F. The Castle on hill, left. In distance, right, gleam of sun on towers and houses of town, and small double rainbow. Rain-clouds beyond on right.  
Engraved by W. J. Cooke, "England and Wales," 1833. Etched by T. Boys in Ruskin's "Modern Painters."
- Oberlahnstein.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Road passing through trees. A woman filling bottle at well. Cross to left. Beyond, river flowing beneath steep cliffs crowned by castle. Chiefly body-colour, on "stained" paper.
- Oberwesel.** 1819. [Fred. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $8\frac{1}{2} \times 14$ . The river bending between steep cliffs. The town, with tower and castle in mid-distance. Cloudy sky. Chiefly body-colour, on "stained" paper.

## LIST OF WATER-COLOUR DRAWINGS

- Oberwesel.** Signed and dated 1840. [E. Steinkopff, Esq. G.H. 1899, ex W. Quilter, Lord Dudley, and Windus Collections. R.A. 1873 and 1889. Chr. 1889, Quilter.]  
 $14 \frac{1}{2} \times 21$ . Looking up the Rhine valley from a height north of town. A woman with children by the road, and others plucking grapes. To left, the north tower of the walls. The church in mid-distance. Late afternoon, cloudless sky. Faded. Engraved by J. T. Willmore; dedicated to G. Windus, Esq.
- O'Connor's Child.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Woman seated by cross. Soldiers in background. Moon rising by castle on left.  
 Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Okehampton Castle.** Circa 1826. [J. Orrock, Esq., ex Ruskin (F.A.S. 1828) and Dillon (M. 1857) Collections. Moon's Gallery, 1831 (Griffith).]  
 Castle crowning conical hill in centre, behind rise mountains with fleecy mist. Docks and thistles in F., and a man shooting a hare.  
 Engraved by J. T. Willmore, 1828, for "England and Wales."
- One Tun Inn.** Signed "W. Turner, pinxit." [Ex A. G. Kurtz and Th. Woolner, R.A. B.F.A.C. 1871.]  
 $10 \frac{1}{2} \times 14$ . Buildings with part of ruined abbey.
- Orford, Suffolk.** Circa 1825. [S. G. Holland, Esq. R.A. 1856. Chr. 1877, G. Knowles.]  
 $11 \times 15 \frac{1}{2}$ . In F., calm water of creek. On left, boat with nets. Pier and shipping in mid-distance. Beyond, castle keep on left and town on right. Sun rising to left, just out of picture.  
 Engraved by R. Brandard, 1827, "England and Wales."
- Orford Haven : Castle and Church.** Circa 1838. [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette. Sun just risen, hidden behind tower of Castle, in yellow sky. Calm harbour with row-boat. Body-colour, on grey paper  
 Engraved by J. C. Allen for Holloway's Supplement to "England and Wales."
- Orfordness.** Circa 1838. [Ab. Haworth, Esq.]  
 $6 \frac{1}{2} \times 9 \frac{1}{2}$ . Stormy sky and sea. Wreckage and row-boats. Flat coast, with tall cylindrical lighthouse. Body-colour, on grey paper.  
 Engraved by J. C. Allen (7 x 9 1/2), Holloway's Supplement to "England and Wales."
- Orleans.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  
 $5 \frac{1}{2} \times 7 \frac{1}{2}$ . Tall houses with Mansard roofs enclose market-place; beyond, the towers and roof of Cathedral rise out of the drawing. Body-colour, on grey paper.  
 Engraved by T. Higham, "Rivers of France," 1833-35.
- Orleans - Twilight.** Circa 1830. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $5 \frac{1}{2} \times 7 \frac{1}{2}$ . Body colour, on grey paper. Unpublished drawing for the "Rivers of France."
- Orme's Head.** 1800-1805. [J. P. Heseltine, Esq., ex Heugh Collection.]  
 $9 \frac{1}{2} \times 16$ . Headland to left. Sun setting over sea, in pale wan sky.
- Oxford, Distant View of.** Circa 1794. [Wentworth B. Beaumont, Esq. Chr. 1884, Lord Sudley.]  
 $9 \times 13$ . Man with scythe. "No Thorough Fare" on post to left. Tower of town on horizon. Tinted drawing with little colour.
- Oxford : Magdalen Bridge and Tower.** Probably 1794. [British Museum. Henderson Bequest.]  
 $11 \times 9$ . Bridge in perspective on right, with the tower rising above it. Men fishing from punt under arches. Early tinted drawing.
- Oxford : Magdalen Bridge and Tower.** Signed "Turner, 1794." [Man. Whit. Inst. G.H. 1899. Ex Kurtz Collection. (?) Chr. 1833, Dr. Monroe.]  
 $11 \frac{1}{2} \times 8 \frac{1}{2}$ . Similar to above.
- Oxford : Munitum, or Founder's, Tower, Magdalen College.** Circa 1795. [George Salting, Esq.]  
 $13 \frac{1}{2} \times 10 \frac{1}{2}$ . Tower seen from Cloister Quad. Man with scythe in F. Delicate, grey-green drawing, high finish. Not literally faithful to the scene.
- Oxford : Christchurch.** Signed and dated "W. Turner, 1794." [Ex Sackville Vale Collection. Chr. 1881.]  
 $9 \times 11$ .
- Oxford : Christchurch.** Circa 1794. Signed "Turner." [British Museum. Henderson Bequest. M. 1857. B.F.A.C. 1871.]  
 $12 \frac{1}{2} \times 16 \frac{1}{2}$ . Torn tower seen rising over the walls of the College from a lane at the side. Pool and rough wooden bridge in left F.
- Oxford : Christchurch, from the Fellows' Garden.** Circa 1795. [Rev. E. S. Dewick. G.H. 1899.]  
 $15 \frac{1}{2} \times 12 \frac{1}{2}$ .
- Oxford : Merton College.** 1796-98. [J. E. Taylor, Esq.]  
 $10 \times 15 \frac{1}{2}$ . Water and meadows in F. Sketch from nature.
- Oxford University Almanacks.** [Oxford Un. Gal.]  
 1. 1799. Christchurch from the Meadows. S.W. view.  
 2. 1801. Oriel College, First Quadrangle. Signed "W. Turner."  
 3. 1802. Merton College Chapel. Interior.  
 4. 1804. Worcester College.  
 5. 1805. Brasenose College. First Quadrangle.  
 6. 1806. Exeter and Jesus Colleges, from the Turl.  
 7. 1807. Christchurch. Interior of Hall.  
 8. 1808. Oxford, from south side of Headington Hill. Much faded.  
 9. 1809 (?) Balliol College. First Quadrangle.  
 10. 1811. The Cathedral, from Corpus Christi College Gardens. Damaged, and parts cut away.  
 These drawings all measure  $12 \frac{1}{2} \times 17 \frac{1}{2}$ . Some were probably made several years before the publication of the engraving.  
 Engraved by J. Basire.
- Oxford, from Headington Hill.** Circa 1837. [Ex Kennedy and Munro Collections. Chr. 1878, Munro; 1895, T. S. Kennedy.]  
 $13 \frac{1}{2} \times 20$ . Cornfield and reapers in F. Highly finished and stippled. Much orange and scarlet.  
 Large engraving on steel by E. Goodall.
- Oxford : Christchurch.** Circa 1832. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (C. Heath).]  
 On right the College wall and Torn tower. Builders at work on left. Two white kites relieved against dark sky.  
 Engraved by J. Redway, "England and Wales," 1834.
- Pallanza, Lago Maggiore.** Circa 1840-42. [Sir Donald Currie, G.C.M.G. Ex Fowler and Mozley Collections. Chr. 1899, Fowler, 1865, Mozley.]  
 $14 \frac{1}{2} \times 21 \frac{1}{2}$ . Looking over intensely blue waters of lake, to the white towers of town on the right. Boat with figures vaguely indicated in red outline. Unfinished drawing.

# TURNER

**Pan and Syrinx.** 1815-20. [British Museum.]

$8\frac{3}{4} \times 10\frac{3}{4}$ . Reedy marsh overshadowed by willows. Pan chasing Syrinx. Sepia drawing for unfinished plate of *Liber*. Etched by artist, *Liber*, No. 80 (Rawlinson), unpublished. Also a mezzotint by Frank Short.

**Pantheon, the Morning after the Fire.** R.A. 1792.

[P. C. Hardwick, Esq. R.A. 1887.]  
 $11\frac{1}{2} \times 9\frac{3}{4}$ . Ruins, with brick columns and arched doorway. High walls beyond. Two figures in F.

**Paradise Lost: Mustering of Warrior Angels.** Circa 1831. [Ex Novar Collection. Chr. 1877, "Davenport Bromley."]

Vignette.  
Engraved by R. Brandard for Macrone's "Milton."

**Paradise Lost: Fall of Rebel Angels.** Circa 1833.

[Ex Novar Collection. Chr. 1877, "Davenport Bromley."]  
Vignette.  
Engraved by E. Goodall for Macrone's "Milton."

**Paradise Lost: Expulsion from Paradise.** Circa 1833. [Ex Novar Collection. Chr. 1877, "Davenport Bromley."]

Vignette.  
Engraved by E. Goodall, Macrone's "Milton."

**Paradise Regained: Temptation on the Mountain.**

Circa 1833. [Ex Novar Collection. Chr. 1877, "Davenport Bromley"; 1882, Hollingsworth.]  
Vignette.  
Engraved by J. Cousen, Macrone's "Milton."

**Paradise Regained: Temptation on the Pinnacle.**

Circa 1833. [Ex G. Gurney (R.A. 1892) and Novar Collections. Chr. 1877, "Davenport Bromley."]  
Vignette.  
Engraved by F. Bacon for Macrone's "Milton."

**Paris: The Louvre from the River.** 1793-5.

[British Museum. Henderson Bequest.]  
 $7\frac{3}{4} \times 14$ . Looking down the Seine, the Louvre on the right over the Pont Neuf.  
This and the following drawing were noted by Mr. Henderson as being "after Girrin" (?)

**Paris: Notre Dame.** 1793-5. [British Museum. Henderson Bequest.]

$7\frac{1}{2} \times 13\frac{1}{2}$ . The apse of Cathedral, partly hidden by trees, seen across the Seine. Washed blue sky with clouds.  
Engraved by T. Higham, "Rivers of France."

**Paris: Boulevard des Italiens.** 1830-32. [Chr. 1852]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Tall trees lining crowded road. Men seated at cafe on right. Body-colour, on grey paper.  
Engraved by T. Higham, "Rivers of France."

**Paris: Hôtel-de-Ville.** Circa 1832. [Ex Novar Collection. Chr. 1878, Munro.]

Vignette. The building, in warm evening light, rises above suspension bridge  
Engraved by W. Miller for Scott's "Life of Napoleon."

**Paris, from Père-la-Chaise.** Circa 1832. [Chr. 1872, Leyland.]

$3\frac{1}{2} \times 5$ . Group of tombs in F., panoramic view of Paris beyond.  
Engraved by W. Miller for Scott's "Life of Napoleon."

**Paris: Quai Conti. Bonaparte's House.** Circa 1832. [Ex J. Miller (M. 1857) and Addington Collections. Chr. 1886, Addington.]

Vignette. The corner house on quay, where General Bonaparte lived. Women washing linen in river.  
Engraved by J. Horburgh for Scott's "Life of Napoleon."

**Parliament, Burning of Houses of.** Circa 1835. [Ex Sackville Bale Collection. Chr. 1888, Bale.]

Vignette. Framed by arch of bridge. Full moon and reflected in water. To right, Abbey relieved against dark sky.  
Engraved by J. T. Willmore.

**Parnassus and Castalian Spring.** (From a sketch by W. Page.) Circa 1825.

Vignette. Sun sinking over rocky mountains. Woman with water-jar by fountain on left.  
Engraved by E. Finden, Murray's "Byron," 12mo ed.

**Partridge, Dead.** 1805-10. [F. H. Fawkes, Esq., Farley Hall.]

Study on white paper, without background.

**Passau, on the Danube.** 1835-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

$9\frac{1}{2} \times 12$ . Town in centre seen across the Danube; steamer to left. Sun sinking in yellow light. Red outlines.

**Patterdale: Old Church.** Circa 1818-20. [Sir W. Agnew, Bart. R.A. 1886. Chr. 1872, Gillott; 1876, Levy.]

$10\frac{1}{2} \times 15\frac{1}{2}$ . Heavy thunderstorm breaking over valley. Church in F.  
There is an engraving of Patterdale by J. Heath after an early drawing by Turner, in Mawman's "Excursion in the Highlands," 1805.

**Pembroke Castle: Thunderstorm approaching.** R.A. 1801. [Ralph Brocklebank, Esq.]

$27 \times 41$ . Storm approaching from left. On right, rays from gleam of light in sky. The Castle in center mid-distance, with shipping to left. Men sorting fish on shore. Anchor on sand to left.

**Pembroke Castle: Clearing up after a Thunder-storm.** R.A. 1806. [Mrs. W. Pitt Miller. R.A. 1889. G.H. 1899. Chr. 1888, Lord harewood.]

$26 \times 39$ . Looking across an inlet, some vessels under sail off the point where stands Castle. Stormy sky with break in centre, whence sunlight falls on Castle. On right, fishermen sorting fish.

**Pembroke Castle.** Circa 1829. [Ex Novar Collection. Chr. 1878, Munro. Moon's Gallery, 1833 (T. Griffith).]

$11\frac{1}{2} \times 17$ . In F. boat with fishermen, fish lying on sand. Castle in mid-distance, with a sunny break in stormy sky above, lighting up sea.  
Engraved by T. Jeavons, 1831, "England and Wales."

**Pendennis Castle.** Before 1816. [Ex Dillon Collection. M. 1857. Chr. 1869, Dillon. Cooke's Gallery, 1822.]

Stormy sea washing spars on to rocks. Castle promontory in distance. Fine squally sky.  
Engraved by G. Cooke, 1817, "South Coast."

**Penmaenmawr.** Circa 1832. [Agnew's Gallery, 1894. Chr. 1868, Clarke; 1892, Murrieta. Moon's Gallery, 1833 (Ch. Heath).]

$12 \times 17$ . In F. a coach tearing down road, divided on left by parapet from stormy sea. Steam approaching from right. Rocky headlands seen in gleam of light. Sky faded.  
Engraved by J. T. Willmore, 1834, "England and Wales."

**Perth, Old.** 1790-92. [Mrs. Worthington, Sale Lodge.]

$6\frac{1}{2} \times 8\frac{1}{2}$ . Line of old houses seen across river. Delicate pale blue distance.

## LIST OF WATER-COLOUR DRAWINGS

- Peterborough.** Circa 1795. [W. G. Rawlinson, Esq.]  
 $4\frac{1}{2} \times 6\frac{1}{2}$ . In F., road with market women on horseback.  
 Careful washed drawing.  
 Engraved by J. Walker, 1796, "Copperplate Magazine."
- Peterspay, below Boppard.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $8\frac{1}{2} \times 12\frac{1}{2}$ . Rainbow spans river from side to side. Hills, with heavy clouds over them, in distance, lit up by gleam of sunshine. Chiefly body-colour, on "stained" paper.
- Peterspay, with Rainbow.** Circa 1820. [Cooke's Gallery, 1823, "Rainbow, view on the Rhine."]  
 Between Peterspay and Boppard. Rainbow spanning whole of sky. On towing path, left, man and woman carrying child.  
 Engraved by W. Miller ( $7\frac{1}{2} \times 11\frac{1}{2}$ )
- Petworth, Landscape near.** 1825-30. [Lord Leconfield, Petworth.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Pool with cattle to left. Looking across sloping field, above which rises the spire of Petworth Church. Body-colour, on blue paper.
- Petworth Park.** 1825-30. [Nat. Gal. of Ireland, Vaughan Bequest, 1900.]  
 $5 \times 7$ . Sketch for oil pictures in Nat. Gal. and in Lord Leconfield's Collection.
- Petworth—Sketch at.** 1825-30. [Man. Whit. Inst. Taylor Donation.]  
 $5\frac{1}{2} \times 7\frac{1}{2}$ . Body-colour, on blue paper.  
 These Petworth sketches are all apparently from the same sketch-book.
- Pevensy Castle.** 1816-18. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill. Cooke's Exhibition, 1823, with the note "Now being engraved."]  
 $15 \times 22$ . Probably made for "Views in Sussex," but not apparently engraved.
- Pevensy, Vale of, from Brightling.** 1816-18. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]  
 $15 \times 22$ . Not engraved (?).
- Pfalz.** 1819. [Sir R. Hardy, Bart., ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Castle on rock in river, hills on either side. Murky sky, with mist over Rhine. Chiefly body-colour, on "stained" paper.
- Pheasant, Dead.** 1808-1812. [Man. Whit. Inst. Taylor Donation. Probably from Farnley Hall.]  
 $11 \times 15$ .  
 Chr. 1869, Ruskin, two "Dead Pheasants," a finished study and a slight sketch.
- Piacenza.** Circa 1833. [Sir Donald Currie, G.C.M.G., ex Murrieta Collection. Chr. 1892, Murrieta.]  
 $3 \times 6$ . Wide field of battle, dead bodies of men and horses in F. Wind and approaching rain.  
 Engraved by W. Miller, Scott's "Life of Napoleon."
- Pilgrim's Progress.** 1840-45. [E. M. Micholls, Esq., ex Novar Collection.]  
 Vignette. Figure stretching out arms to a cross, lost in blaze of light. Probably Turner's last work for the engraver.  
 Engraved by E. Goodall, Frontispiece to Fisher's 1847 Edition.
- Pisa: Madonna della Spina.** (From sketch by W. Page.) 1825-30. [Oxford Un. Gal. Ruskin Donation.]  
 Large vignette. Looking down the Arno. Sun sinking in glory. Chapel on edge of quay to left. Highly finished.  
 Engraved by E. Finden, Murray's "Byron," 1<sup>mo</sup> edition.
- Plymouth Harbour: Towing in French Prizes.** Circa 1820. [Mrs. Hollins]  
 $10 \times 14$ . Quay to right crowded with soldiers. Two French men-of-war with French flag surmounted by Union Jack moving slowly into harbour. A little faded, and sea to left altered.
- Plymouth Sound.** Before 1820.  
 Ship sailing out in front of wooded cliffs. In mid-distance, to left, low rocky island with houses. Two rowing boats in left front.  
 Engraved by W. B. Cooke, 1821, "Rivers of Devon."
- Plymouth Citadel.** Before 1820. [Agnew's Gallery, 1901. Chr. 1866, Thornton.]  
 $7 \times 11$ . Low, rocky cliffs, over which the Citadel is seen. In distance Mt. Batten. Squally sky and rough sea.  
 Engraved by W. B. Cooke, 1821, "Rivers of Devon."
- Plymouth Dock, from Mt. Edgcumbe.** Before 1815. Signed "J. M. W. Turner, R.A." [Capt. Meeking, R.A. 1882. Cooke's Gallery, 1822.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . Panoramic view of harbour, dockyard and shipping cut by trunks of tall birches. Sailors merrymaking. Wall of park on right.  
 Engraved by W. B. Cooke, 1816, "South Coast."
- Plymouth and Catwater.** Before 1816. [V. and A. Museum. W. Smith Bequest, 1876.]  
 $5\frac{1}{2} \times 9\frac{1}{2}$ . Looking over the blue Catwater. Sun on white sails. Fort and town in distance. In F. left, reapers and soldiers. Delicately worked sky.  
 Engraved by W. B. Cooke, 1817, "South Coast."
- Plymouth Sound: Mt. Edgcumbe from the Sea.** Circa 1824.  
 Fishing-boats in choppy sea. Men-of-war to right. Rounded hill fills up background.  
 Engraved by E. Goodall, 1826, "South Coast."
- Plymouth: Catwater.** Circa 1823. [R. Brocklebank, Esq.]  
 Choppy sea breaking on low cliffs to left. On right a ship and barque running into harbour. Mt. Batten in mid-distance, centre. Shipping of harbour and hill in sun beyond. Squally weather.  
 Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856
- Plymouth, with Rainbow.** Before 1827. [Mrs. Ruston, Lincoln, ex Quilter and Langton (M. 1857) Collections. Chr. 1874, Farnsworth; 1889, Quilter.]  
 $6 \times 10$ . From sandy shore of harbour. On left, Mt. Batten and fortress behind. Black cloud over town, above which arches a rainbow. Rich blue and gold.  
 Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856
- Plymouth Harbour: Devonport Dockyard.** Circa 1828. [Fairfax Murray, Esq., ex Ruskin and Windus Collections. F.A.S. 1878.]  
 Group of boats crowded with women on left. Boat-building slips on right in evening light. Storm clearing. Elaborate sky.  
 Engraved by T. Jeavons, "England and Wales," 1830.
- Plymouth: The Hoe.** Circa 1830. [V. and A. Museum, Jones Bequest, 1882.]  
 $11 \times 16\frac{1}{2}$ . Looking south over calm harbour and shipping. Afternoon sky. Sailors and women dancing in F.  
 Engraved by W. B. Cooke, 1832, "England and Wales."

# TURNER

- Pola : Antiquities.** (From sketch by Allason.) Circa 1816.  
 Composition, with the temple to left, amphitheatre in mid distance, gate to right. Sculptured blocks in F.  
 Engraved by G. Cooke, 1818, Frontispiece to Allason's "Antiquities of Pola."
- Poole Harbour.** Circa 1812. [Holbrook Gaskell, Esq. (R.A. 1886), ex F. Dillon (M. 1857) and Farnworth Collections. Chr. 1869, Dillon; 1874, Farnworth. Cooke's Gallery, 1822.]  
 $\frac{5}{8} \times 8\frac{1}{2}$ . Timber-waggon descending road to the harbour, which is seen in distance. Fine summer afternoon, the sun high in sky out of picture.  
 Engraved by G. Cooke, 1814, "South Coast."
- Portsmouth Harbour.** Before 1824. [F. Stevenson, Esq., ex Huth and Rodgett (M. 1857) Collections. Chr. 1895, Huth.]  
 $6 \times 9\frac{1}{2}$ . Entrance to harbour, boats landing passengers through grey-green choppy sea. Town in background on right, forts on left. Elaborate sky.  
 Engraved by W. Miller, 1825, "South Coast."
- Portsmouth Harbour : Gosport.** Circa 1829. [Ex Ruskin Collection. F.A.S. 1878. Moon's Gallery, 1833 (Griffith).]  
 Entrance to harbour. In front an open sailing-boat, with women, heeled over in rough sea. Men-of-war at anchor.  
 Engraved by R. Brandard, 1831, "England and Wales."
- Powys Castle.** Circa 1834. [Ex Gillott Collection. Chr. 1872, Gillott.]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . Brook in F., with reeds and man shooting heron. Castle and terraced garden on hill in centre mid-distance. Pear-shaped tree on right.  
 Engraved by J. T. Willmore, 1836, "England and Wales."
- Prudhoe Castle, on the Tyne.** Circa 1826. [Rev. W. Kingsley. R.A. 1889.]  
 $11\frac{1}{2} \times 16$ . Declining sun in centre of picture reflected in calm river. Two tall pear-shaped elms to right, beneath which two women seated by side of lane. Dappled evening sky.  
 Engraved by E. Goodall, "England and Wales," 1828.
- Putney Bridge.** See Flounder Fishing.
- Pyramids.** 1822. [Sir Reg. Hardy, Bart., ex Farnley Collection. Chr. 1890, Fawkes.]  
 $8\frac{1}{2} \times 10\frac{1}{2}$ . Frontispiece to Walter Fawkes' "Chronology of Ancient History."
- Pyramids.** (After a drawing by C. Barry.) Circa 1832-34. [Forster's, 1836, Dillon.]  
 $5 \times 8$ . Looking over wide plain, the Pyramids lit by last rays of sun. Horsemen and camels in F.  
 Engraved by E. Finden, Finden's "Bible."
- Rainbow — Summer Evening.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Rainbow arching over wide landscape.  
 Engraved by E. Goodall, Campbell's "Pleasures of Hope," Moxon, 1837.
- Rainbow : View on the Rhine.** See Peterspuy.
- Ramah and Rachel's Tomb.** Circa 1834. [Chr. 1875, W. Quiller.]  
 Dogs or jackals attacking sheep in F.; in mid-distance domed tomb. White town on slope of mountain.  
 Engraved by W. Finden for Finden's "Bible."
- Ramsgate, from the Sea.** Circa 1822. [Chr. 1875, A. Levy.]  
 $6\frac{1}{2} \times 9\frac{1}{2}$ . Rough tumbling sea, boats running for port. Lighthouse to right; beyond, storm approaching.  
 Engraved by R. Wallis, 1824, "South Coast."
- Ramsgate, from the Sea—Sketch.** [Agnew's Gallery, 1901.]  
 $6 \times 9$ . Fishing boats in choppy sea. White tower on horizon seen through rainy mist. Squally sky.
- Reichenbach, Falls of.** 1792-93. [Frank Dillon, Esq. B.F.A.C. 1871.]  
 $9\frac{1}{2} \times 14\frac{1}{2}$ . The cascade descends in centre through a dip in the rocky walls. A few pines on summit of cliffs. Grey wash.  
 After a drawing by Cozens, now in the Brit. Mus. Both drawings are reproduced for comparison in Cosmo Monkhouse's "Early Watercolour Painters."
- Reichenbach, Falls of—Sketch.** Probably 1802. [Ex late H. Virtue-Tebbs, Esq. Agnew's Gallery, 1901.]  
 $12 \times 18\frac{1}{2}$ . The main fall on left. Below, to right, a rainbow bow. Subdued colour.
- Reichenbach, Falls of.** Probably R.A. 1815. Signed "J. M. W. Turner, R.A. 1804." [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886. Grosvenor Place Exhibition, 1819.]  
 $40 \times 27$ . Falls in mid-distance descending into steamy hollow. In F. the torrent rushes between débris and avalanche-riven pine stems.
- Reichenbach, Falls of.** 1802. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  
 $18\frac{1}{2} \times 12\frac{1}{2}$ . Elaborated sketch. Quiet, and grey-green in colour.  
 Cf. the large Farnley drawing.
- Reichenbach, Upper Falls of.** Circa 1804. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886. Grosvenor Place Exhibition, 1819.]  
 $11 \times 15\frac{1}{2}$ . The white line of the Falls occupies the left, a rocky crag and talus in warm light the centre mid-distance. Cloudy sky seen only on extreme right. Rainbow across the right F.
- Remagen and Linz.** 1819. [Sir T. Gibson Carmichael, Bart. Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . From the base of the Apollinarisberg, looking over the town of Remagen to Linz, on the other side of the Rhine.  
 Chiefly body-colour, on 'stained' paper.
- Rheinfels, looking over St. Goar to Katz Castle.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Looking over river from height near Rheinfels. Below, the street of St. Goar. Sun setting in misty air over river. Chiefly body-colour, on 'stained' paper.
- Rheinfels, looking across to Katz Castle.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . On right, Castle glowing in evening sun casts shadow across river. Raft on Rhine. Heavy clouds and mist on water. Chiefly body-colour, on 'stained' paper.
- Rheinfels.** 1835-40. [James Knowles, Esq.]  
 $7 \times 9$ . Brilliant sunlight effect. Red, yellow, and white. Sketch on white paper.
- Rhine: Abbey on loop of River.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $7\frac{1}{2} \times 12\frac{1}{2}$ . Trees in F. By river bank men towing barge. Ruins of abbey on flat land. Fleecy clouds cover the sky. Evening star reflected in river. Chiefly body-colour, on 'stained' paper.
- Rhine: Bend of the River.** 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 $7\frac{1}{2} \times 12$ . High rocky shore on either side. On left, a road along river, which ferry-boat is crossing. Late sunset sky. Evening star reflected in river. Chiefly body-colour, on 'stained' paper.

## LIST OF WATER-COLOUR DRAWINGS

**Rhine: Two Sketches of Castles.** Probably 1819. [V. and A. Museum. Forster Bequest. Ex Ruskin Collection.]

$6\frac{1}{2} \times 9$ . On back and front of same sheet of white paper.  
A slight sketch of old town by river. Turret-crowned heights on left. Pencil outline, washed with colour. White paper left in places.  
A. Full moon rising on left over hills. Old towered town in centre. Chiefly body-colour. The white paper previously washed or stained with grey tint, as in the 1819 Rhine sketches.

**Rhine, Castellated.** Circa 1830. [Sir Donald Currie, G.C.M.G., Chr. 1887, Leech.]

Large vignette. A castled crag above a walled town. Calm river with rafts.  
Engraved by E. Finden, Murray's "Byron," 12mo ed.

**Rhine, On the.** 1830-40. [Ex Ruskin Collection. F.A.S. 1878.]

White village by river in sunlight. Basalt rocks.

**Rhine, On the.** [W. R. Cassels, Esq. Chr. 1869, Ruskin.]

White paper sketch. Tinted, and with scratched lights.

**Rhine: Steamboat Aground.** 1841. [Rev. W. Kingsley. R.A. 1892.]

$9\frac{1}{2} \times 14\frac{1}{2}$ . Sunrise, two steamboats, one aground.

**Rhodes.** 1820-24. [Ex Novar Collection. Chr. 1878.]

$5\frac{1}{2} \times 9\frac{1}{2}$ . Walled town lit by evening sun, seen from the sea. Small felucca and galley in front.  
Engraved by W. Finden, Murray's "Byron," 1825.

**Rhodes.** (After a drawing by C. Barry.) Circa 1832-34. [Chr. 1867, T. L. Clark.]

$5 \times 8\frac{1}{2}$ . Looking over town and castle. Sun sinking over sea. Greek women by circular tank in F.  
Engraved by S. Fisher, Finden's "Bible."

**Rhymer's Glen, Abbotsford.** 1831-33. [Nat. Gal. of Scotland. Vaughan Donation, 1900. R.A. 1892.]

Vignette. Steep path leading up through wood. Brook in F. Book and stick lying by rustic seat.  
Engraved by W. Miller, 1835, Scott's "Periodical Criticism."

**Richmond Bridge, Surrey.** Circa 1830. [G. P. Dewhurst, Esq., ex Ruskin Collection. F.A.S. 1878.]

Looking up river to the bridge and wooded hill beyond, from the Twickenham meadows. Avenue of trees on right, through which shoot rays of evening sun. Ladies picnicking on grass in F.  
Ruskin's first Turner drawing, given to him by his father.  
Engraved by W. R. Smith, "England and Wales," 1832.

**Richmond Bridge (?), Surrey—Sketch.** 1840-45. [Sir T. Gibson Carmichael, Bart. Ex late H. Virgine-Tebbs, Esq.]

$10\frac{1}{2} \times 14\frac{1}{2}$ . Red bridge, dark wooded hill behind. Pale yellow sky. Rapid colour study.

**Richmond Hill, View from.** Circa 1794. [Horatio Nicholls, Esq.]

$7\frac{1}{2} \times 10$ . Looking over bends of river and wide landscape to Twickenham. Careful tinted drawing.

**Richmond Hill, View from.** 1805-10. [V. and A. Museum. Lent by Trustees of Nat. Gal.]

$6\frac{1}{2} \times 10\frac{1}{2}$ .

**Richmond Hill, View from.** [Agnew's Gallery, 1902. Chr. 1877, J. Knowles.]

$12 \times 19\frac{1}{2}$ . 1835-30. Lady sketching. Paint-box and palette on grass. Sun in centre of afternoon sky.

**Richmond Terrace, Surrey.** Circa 1836. [Ex Novar Collection. Chr. 1877, Munro.]

$11\frac{1}{2} \times 17\frac{1}{2}$ . Overlooking winding river. Trees to right. On extreme left, back of state carriage and footmen.

Engraved by J. T. Willmore, 1838, "England and Wales."

**Richmond, Yorkshire.** Circa 1817. [Ex Ruskin Collection. F.A.S. 1878.]

Town, with towers and castle, occupies nearly all the background. On left, looking up river to weir. To right, lane along riverside, with girl picking flowers, and dog.

Engraved by W. R. Smith, 1819, Whitaker's "Richmondshire."

Hillside to right engraved by J. C. Armytage, "Modern Painters," vol. v.

**Richmond, Yorkshire.** Circa 1817. [Ex Ruskin Collection.]

Castle opposite on plateau. To left, the town, with smoky chimneys and mills in hollow by river. Storm from left bending the trees. Girl carrying linen.

Ruskin sold this drawing, objecting to the smoky chimneys.

Engraved by J. Archer, 1820, Whitaker's "Richmondshire."

**Richmond, Yorkshire.** Circa 1825. [George Salting, Esq. Chr. 1868, T. L. Clarke.]

$10\frac{1}{2} \times 15\frac{1}{2}$ . In centre, keep in morning sunlight towering over houses. Milkmaid ascending grassy bank. Pale blue haze over river below. Sunlit sky with cirrus and light cumulus.

Engraved by W. R. Smith, 1827, "England and Wales."

**Richmond, Yorkshire.** Circa 1826. [Cambridge, Fitz. Mus. Ruskin Donation, 1861. Ex G. Windus (Moon's Gallery, 1833).]

$10\frac{1}{2} \times 15\frac{1}{2}$ . Distant view of town from slope of moors. A girl playing with a dog. Castle keep in centre mid-distance. Stormy, windy sky.

Engraved by J. T. Willmore, 1828, "England and Wales."

Also two etchings of details by J. C. Armytage, in Ruskin's "Modern Painters."

**Rietz, near Saumur.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Parapeted road on right; to left, river reflecting sinking sun. Calm evening. Body-colour, on grey paper.

Engraved by R. Brandard, "Rivers of France," 1833-35.

Also etching by Ruskin in "Modern Painters," vol. v.

**Rigi.** See Lucerne, Lake of.

**Ripon: Mowbray Lodge.** Circa 1816. Signed "J. M. W. Turner, R.A." [Wallace Collection, Herford House. R.A. 1857. Chr. 1862, Bicknell.]

$11 \times 15\frac{1}{2}$ . Looking up shallow stream between wooded banks, crossed by rays of sun from left.

**Rivaulex Abbey.** Circa 1795. Signed "W. Turner." [Barry Art Gallery. Wrigley Donation.]

$7\frac{1}{2} \times 10\frac{1}{2}$ .

**Rivaulex Abbey.** Circa 1825, or earlier. [Sir Donald Currie, G.C.M.G., G.H. 1899. Ex Dillon Collection. M. 1857. Chr. 1869, Dillon; 1891, Kurtz.]

$11 \times 15\frac{1}{2}$ . Rosy light of sun on Abbey in mid-distance, and on hills beyond. Afternoon sky, with wind-swept light cumulus. In centre F. fishermen by river.

Engraved by E. Goodall, "England and Wales," 1827.

**River Scene.** Circa 1800. [Mrs. Worthington, Sale Lodge.]

$8 \times 10\frac{1}{2}$ . Looking up small lowland river between low steep banks to white house.

**Riviera, On the.** Probably 1828. [Fairfax Murray, Esq., ex Mr. Prior, of Cambridge.]

$5\frac{1}{2} \times 7\frac{1}{2}$ . Mountainous coast, from the sea, perhaps Pont St. Louis, near Mentone. Boats with lateen sails. Body-colour, on grey paper.

## TURNER

- Riviera, Town on.** Probably 1828. [Sir Donald Currie, G.C.M.G., ex Birke Foster Collection]  $5\frac{1}{2} \times 7$ . Evening light on jutting crag, crowned with little town. Rough, deep blue sea in front. Chiefly body-colour, on grey paper.
- Roadside Inn.** Signed and dated "W. Turner, 1786." [W. G. Rawlinson, Esq., ex W. Ward, Esq.]  $8\frac{1}{2} \times 13\frac{1}{2}$ . Wagon coming up hill on right. Perhaps copied from a coloured aquatint. Earliest dated drawing.
- Rochester, Strood and Chatham.** Circa 1836. [Ex Ruskin Collection. Chr. 1885, Schlotel.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . Looking down the Dover road; country women, Pear-shaped tree to right. Below, Rochester Bridge and Castle, with Chatham beyond. Engraved by J. C. Varrall, 1838, "England and Wales."
- Rokeby, Scene from.** Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]  $7\frac{1}{2} \times 5\frac{1}{2}$  (in case). Glen, with precipices on right and trees on left. On rocks in F., long quotation from Scott. A vignette of "Rokeby" was in the Quilter's "Italy," 1875.
- Rolandseck, "Brave Roland."** Circa 1835. [Sir Donald Currie, G.C.M.G. R.A. 1852.] Vignette. View over the flat island, with ruined convent and peaked mountain in distance. Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Rolandswerth.** 1819. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]  $7\frac{1}{2} \times 12\frac{1}{2}$ . Island with convent seen from shore. Figures towing boats to left. Dark drawing with cloudy sky. Chiefly body-colour, on "stained" paper.
- Roman Bath (?), Ruins of.** Circa 1792-93. [Man. Whit. Inst. Taylor Donation.]  $15 \times 19$ . Mass of Roman brickwork with round arches, rising out of water of lake. Probably after Cozens.
- Rome : Ponte Nomentano (?).** Circa 1792-93. [Man. Whit. Inst. Taylor Donation.]  $4\frac{1}{2} \times 9\frac{1}{2}$ . Old fortified bridge in the Campagna.
- Rome : Villa Ludovisi.** Circa 1792-93. [W. G. Rawlinson, Esq.]  $14\frac{1}{2} \times 10\frac{1}{2}$ . Grey, with greenish tint in places. Probably copied from a drawing of Cozens.
- Rome : The Campagna.** Circa 1794. [Nat. Gal. of Ireland. Vaughan Bequest.]  $6\frac{1}{2} \times 10\frac{1}{2}$ . The Tiber and Mt. Soratte.
- Rome : Forum, from the Capitol.** (After a drawing by Hakewill.) Circa 1816. [William Cooke, Esq., ex Dillon Collection. Chr. 1899, Dell.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Panoramic view from tower of Capitol. Mid-day sun. Engraved by G. Cooke, 1818, Hakewill's "Italy," 1818.
- Rome : St. Angelo Bridge and Castle.** (After a drawing by Hakewill.) Circa 1817. [Lady Tate. Chr. 1889, Mrs. S. Austin. Cooke's Gallery, 1824 (J. Stegg.)]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Looking down the Tiber, the sun sinking behind St. Peter's. Castle to right, figures and boats on shore on left. Engraved by G. Hollis, Hakewill's "Italy," 1818.
- Rome : Tomb of Cecilia Metella.** (After a drawing by Hakewill.) Circa 1818. Signed. [E. Steinkopff, Esq., ex Quilter (R.A. 1873) and Novar Collections. Chr. 1875, Munro; 1889, Quilter.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Circular tomb partly hidden by fragments of medieval castle. Beyond, in centre, the dome of St. Peter's and line of Via Appia. Peasant piping to seated woman in F. Engraved by J. Byrne, 1819, for Hakewill's "Italy."
- Rome, from the Farnese Gardens.** (After a drawing by Hakewill.) Circa 1818. [T. Maclean, Esq. G.H. 1899.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . F. occupied by a massive stone balustrade, with trailing gourd. Above, the towers and domes of Rome, looking towards the Quirinal. Engraved by J. Le Keux for Hakewill's "Italy," 1820.
- Rome : The Forum.** (After a drawing by Hakewill.) Circa 1818. [Chr. 1889, Lord Justice Gifford.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . From in front of Sta. Maria Liberatrice, looking towards the Capitol. Group of figures examining marbles. Engraved by G. Hollis, figures by Mitan, Hakewill's "Italy."
- Rome, from Monte Mario.** (After a drawing by Hakewill.) Circa 1818. [Ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]  $5\frac{1}{2} \times 8\frac{1}{2}$ . Panoramic view cut by stems of two pine trees, at whose base peasants are resting. Beyond are seen the banks of the Tiber, the domes of Rome and the Campagna. Engraved by J. Byrne, 1820, Hakewill's "Italy."
- Rome : View from Monte Testaccio.** (After a drawing by Hakewill.) Circa 1818.  $5\frac{1}{2} \times 8\frac{1}{2}$ . Pyramid of C. Sestius, a white mass in centre. The walls of Rome stretching to right. In mid-distance clumps of trees and the tombs of Protestant cemetery. The Lateran on extreme left. Engraved by J. Byrne, 1819, Hakewill's "Italy."
- Rome : Colosseum.** Inscribed "Colosseum, Roma, J. M. W. Turner, 1820." [F. H. Fawkes, Esq., Farnley Hall.]  $11 \times 15\frac{1}{2}$ . The walls fill the whole picture. Looking in by gap on south side before the restoration. Rosy light from left. Faded
- Rome, from Monte Mario.** Circa 1820. [Sir Donald Currie, G.C.M.G., ex Farley Collection. Chr. 1890, Fawkes.]  $11 \times 15\frac{1}{2}$ . On steep slope of hill to right, boy playing pipe; poplars to extreme right. To left, below, the plain, with Tiber and Rome in distance. Careful pencil study in Nat. Gallery.
- Rome, from the Pincian Hill.** 1820-21. Signed "J. M. W. Turner, R.A." in corner to right, "Roma Pietro Memoria." [Ex Farley Collection. Chr. 1890, Fawkes.]  $11 \times 15\frac{1}{2}$ . Warm evening light over the towers and domes of the city and on the mountains beyond.
- Rome : St. Peter's—Interior.** Signed roughly on pavement "J. M. W. Turner, R.A., 1821." [F. H. Fawkes, Esq., Farley Hall.]  $11 \times 15$ . Looking from left side of nave towards dome and baldacchino. Light brilliant drawing, with pale blue distance.
- Rome : Tomb of Cecilia Metella.** 1820-24. Looking down Appian Way. Tomb with mediæval castle to right, in evening glow. Peasant woman astride donkey. Engraved by E. Finden, Murray's "Byron," 1825. Childe Harold, Canto IV.
- Rome : St. Angelo, Bridge and Castle.** 1825-30. Vignette. Crowd of peasants on approach to bridge. Engraved by E. Finden, Murray's "Byron," 1826 Edition.
- Rome, Walls of.** 1825-30. [Ex Novar Collection. Chr. 1878, Munro.] Vignette. Ruined towers of walls on right. Gate of St. Paolo partly hidden by Pyramid of Cestius. Tombs of Protestant cemetery on right. Engraved by E. Finden, Murray's "Byron," 1826 Edition.
- Rosa, Monte.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  $9\frac{1}{2} \times 13\frac{1}{2}$ . Great rocky bastion, in rose and purple light, rises to top of drawing over a succession of ridges and peaks.

## LIST OF WATER-COLOUR DRAWINGS

- Rosa, Monte, from the Val d'Aosta.** Circa 1840-42. [W. G. Rawlinson, Esq.]  
 9 x 11½. Rapid and brilliant colour sketch.
- Roschill, Sussex.** Circa 1805. [Sir A. Acland Hood, Bart., M.P.] By inheritance from J. Fuller, of Roschill. R.A. 1886.  
 15 x 22. Looking from Brightling across sward with sheep, to sea and distant downs.  
 Engraved by C. Stader. Large aquatint printed in colours.
- Rosehill: Brightling Observatory.** Signed "J. M. W. Turner, 1816." [Sir A. Acland Hood, Bart., M.P.] By inheritance from J. Fuller, of Rosehill.]  
 15 x 22. Mosque-like observatory on hill. Smoke from fires and cumulus clouds. Milkmaid and cows in F. Engraved by W. B. Cooke, 1819, "Views in Sussex."
- Roslin.** See Hawthornden.
- Rosthwaite, Borrowdale.** Circa 1807. [Ex Canon Greenwell.]  
 Large drawing. Stream passing under bridge, irregular masses of rock on either side. Roofs of village to left.
- Rouen.** Circa 1834. [F. Stevenson, Esq., ex Ruskin and Novar Collections. Chr. 1877, Munro.]  
 3½ x 6. Panoramic view from south-east over river, town, and cathedral. Diligence lumbering up hill in F. left. Postilion in red.  
 Engraved by W. Richardson, 1836, for Scott's "Tales of a Grandfather."
- Rouen, from St. Catherine's Hill.** Circa 1830. [H. Yates Thompson, Esq., ex Ruskin Collection. F.A.S. 1878.]  
 Looking down on winding course of Seine, the island and two bridges immediately below. Sunset sky, with elaborate system of cirrus clouds. Body-colour, on grey paper.  
 Engraved by W. Miller, "Rivers of France."
- Rouen Cathedral: South Porch.** 1830-35. [V. and A. Museum. Lent by Trustees of Nat. Gal.]  
 5 x 7½. Body-colour, on grey paper. Unfinished.
- Rouen: La Grosse Horloge.** [Chr. 1867, J. C. Grundy.]
- Rüdesheim.** 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]  
 8½ x 13½. Rüdesheim on right. Across the river the Castle of Klopp, above Bingen. Sky clearing after rain. Chiefly body-colours on 'strained' paper.
- Rye.** Early. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 7½ x 10½. Town seen across flat F. with winding river. Faint browns and blue greys.
- Rye: The Ypres Tower.** Circa 1794. [W. G. Rawlinson, Esq.]  
 7½ x 11½. Sentry and other figures. Careful washed drawing.
- Rye.** Circa 1820. [S. G. Holland, Esq. R.A. 1886. Chr. 1881, Bale.]  
 5½ x 9. From below Winchelsea. Rising tide about to sweep over straight road leading to Rye. Cart and horse flying full-tilt. Men escaping from the waves to right. Wild wind-swept sky.  
 Engraved by E. Goodall, 1824, "South Coast."
- Saba, Santa.** See Engedi.
- Salisbury Cathedral: Choir and Lady Chapel.** R.A. 1797. Signed "Turner, 1797." [Fothergill Watson, Esq. R.A. 1887. G.H. 1899. Chr. 1883, Colt Hoare.]  
 2½ x 19¾. Looking east from choir towards the Lady Chapel.  
 This and the following seven drawings were made for Sir R. Colt Hoare, to be engraved for a proposed work on Wiltshire. They remained at Stourhead until 1883.
- Salisbury Cathedral: North Porch.** R.A. 1797 [Chr. 1883, Colt Hoare.]  
 Funeral procession about to enter the Cathedral. See above.
- Salisbury Cathedral: Interior, looking towards North Transept, 1797-98.** [Mrs. Von Mumm. R.A. 1887. Chr. 1883, Colt Hoare.]  
 26 x 19½. Screen and organ-loft on right. Several figures of clergy and others crossing towards the screen. See above.
- Salisbury Cathedral: from the Cloisters.** 1797-98. [V. and A. Museum, 1883. Chr. 1883, Colt Hoare.]  
 26½ x 19½. South transept and tower seen through broken tracery of cloister arch. Boy playing with hoop. See above.
- Salisbury Cathedral: South View.** 1797-98. [Birmingham, City Art Gallery, ex Pender Collection. Chr. 1883, Colt Hoare; 1897, Pender.]  
 20 x 27. The spire rises in centre, beneath which the Chapter House hides the South Transept. Large tree to left. Afternoon light. See above.
- Salisbury Cathedral: West Front.** R.A. 1799. [Mrs. Cash. Man. Whit. Loan Exhibition, 1891. Chr. 1883, Colt Hoare.]  
 See above.
- Salisbury Cathedral: Chapter House—Interior.** R.A. 1799. [Man. Whit. Inst. Agnew Donation. R.I. 1886; G.H. 1899. Chr. 1883, Colt Hoare.]  
 25 x 20. See above.
- Salisbury Cathedral: Door of Chapter House.** R.A. 1801. [V. and A. Museum, 1883. Chr. 1883, Colt Hoare.]  
 26 x 20. Looking into the Chapter House through the great doorway. Figures by the central pillar. See above.
- Salisbury: Council House.** 1800-1802. Signed "J. M. W. T." [Rev. J. H. Ellis.]  
 11½ x 15½. Market place. Soldiers unloading baggage. Market-women to right. Great detail.
- Salisbury: Old Market House (now destroyed).** 1800-1802. Signed "J. M. W. Turner." [Rev. J. H. Ellis.]  
 10½ x 15. Elizabethan arcade. To right, spire of Cathedral rising over gabled houses. Soldiers drilling.
- Salisbury: Gateway to Close.** 1802-1804. Signed "J. M. W. Turner, R.A." [Rev. J. H. Ellis.]  
 12½ x 18. Spire of Cathedral rises over old gateway with Royal Arms. Roughly-paved street and old houses. A drawing of same subject in the R.A. 1796.
- Salisbury: Poultry Cross.** 1800-1802. Signed "J. M. W. Turner." [Rev. J. H. Ellis.]  
 11½ x 16½. Open hexagonal arcade with central pillar surmounted by sundial (now removed). Tower of St. Thomas' above.
- Salisbury: St. Edmund's Church (?)**. 1800-1802. Signed "J. M. W. Turner." [Rev. J. H. Ellis.]  
 15 x 10½. West end and tower of Late Gothic church. White cumulus and deep blue sky.
- Salisbury: St. Martin's Church.** Circa 1800. Signed "W. Turner." [Rev. J. H. Ellis.]  
 11½ x 17. Small Late Gothic church with stumpy tower and steeple. Spire of Cathedral to left.
- Salisbury: Bishop's Palace.** Circa 1800. Signed "W. Turner." [Rev. J. H. Ellis.]  
 11 x 15½. Long, Late Gothic, façade. Men with garden roller.

## TURNER

- Salisbury: Gothic Porch.** Circa 1800. Signed "W. Turner." [Rev. J. H. Ellis.]  
 $13 \times 11\frac{1}{2}$ . Removed from Cathedral. In garden (Deanery), backed by trees.  
 See also "Wilton House" for another of this series.
- Salisbury, from the South.** Circa 1828. [George Coats, Esq., Glasgow, 1901. F.A.S. 1878. R.I. 1886. Ex Ruskin and Windus Collections. Moon's Gallery, 1833 (Windus).]  
 Fast-flying storm and following sunbeams. The Cathedral in centre seen from the down. Shepherd boys sheltering under cloak, in F. Scattered sheep.  
 Engraved by W. Radclyffe, "England and Wales," 1830.
- Sallenches, Savoy : St. Martin.** Circa 1810. [Humphrey Roberts, Esq., ex Farnley Collection. Grosvenor Place Exhibition, 1819. Chr. 1890, Fawkes.]  
 $11 \times 15\frac{1}{2}$ . Mountain wall closes the whole background, with snowy peaks to left. Village nestling in mid-distance; river in F., right. By road on left, girls picking flowers.
- Saltash.** Circa 1819. [S. G. Holland, Esq., ex Leyland, Knowles and Windus Collections. Moon's Gallery, 1833 (Windus). Chr. 1861, Knowles; 1872, Leyland.]  
 $10\frac{1}{2} \times 16$ . Calm harbour, soldiers embarking, brilliantly-coloured figures in crowded boats. Men-of-war laid up to left. Beyond, the town in sunshine.  
 Engraved by W. R. Smith, 1821, "England and Wales."
- Saumur.** Circa 1829. [Hon. W. F. D. Smith, M.P., ex Ruskin, Novar and Dillon Collections. G.H. 1899 (as Namur). Forster's, 1855, Dillon.]  
 $11 \times 16\frac{1}{2}$ . In left F. quay with figures and boats leading up to town and castle; long bridge over Loire in centre. Boat with striped awning.  
 Engraved by R. Wallis, "Keepsake," 1831.
- Savoy, Scene in—"Italy in Olden Time."** Circa 1815. [Ex Ruskin, Dillon and Pilkington Collections. F.A.S. 1878. G.H. 1899. Chr. 1869, Dillon; 1882, Ruskin.]  
 $11\frac{1}{2} \times 15\frac{1}{2}$ . Wooden bridge, drove of cattle on path, others wading in water. Tall thin trees on left. Wooded hill with tower on right. From pencil sketch now in National Gallery.
- Scarborough.** Signed "J. M. W. Turner, R.A., 1809." [Wallace Collection (R.A. 1837), ex Bicknell and Pilkington Collections. Chr. 1863, El. Bicknell, to Lord Herford.]  
 $11 \times 15\frac{1}{2}$ . Looking across the sands to the Castle Cliff. Boy with hoop. Woman drying clothes on bank.
- Scarborough.** R.A. 1811. [F. H. Fawkes, Esq., Farnley Hall.]  
 $27 \times 40$ . Castle and town in centre. Boys playing on sand, some catching crabs. On left, women drying clothes on groyne. A brig drawn up on sands to right. Clear sky, early morning with fleecy mist and rosy tints.
- Scarborough.** Signed "J. M. W. Turner, 1810." [C. Morland Agnew, Esq., ex Ruskin Collection. G.H. 1899. F.A.S. 1900.]  
 $11 \times 15\frac{1}{2}$ . Distant view of the town and cliff. Blue waves washing on rocky shore. In F. two ladies, and a starfish lying on the sand.
- Scarborough.** 1820-24. [Agnew's Gallery, 1902.]  
 $6 \times 8\frac{1}{2}$ . Two vessels on sands to right. Shrimping girl in white smock. Similar composition to drawing in Nat. Gal. for "Poets of England."
- Schaffhausen, Falls of.** Circa 1831. Signed "J.M.W.T." on stone in F. [Birmingham Art Gallery, ex Ruskin Collection.]  
 The Falls seen from right bank. Light on mist and water. Small rainbow under Laufen Castle. Customs examination of luggage on sandy shore.  
 Engraved by J. B. Allen, "Keepsake," 1833; parts etched by Ruskin, and Laufen Castle engraved by R. P. Cuff, "Modern Painters," vol. v.
- Schaffhausen, Falls of—Three leaves from Sketch Book.** 1830-35. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $9 \times 11\frac{1}{2}$ .  
 1. Front view, Laufen Castle seen through spray to right. Calm water occupies F.  
 2. River in front, banks rising high on either side. Moon rising through bluish haze.  
 3. Rain descends on left. Rocky F. to right. Glow of yellow light.
- Schaffhausen, Falls of—Two leaves from Sketch Book.** 1830-35. [Sir Donald Currie, G.C.M.G.]  
 About 9 x 12.  
 1. Wooded rock with Laufen Castle rises across river. Falls to left. Slight sketch, with rainbow.  
 2. Another, same size, with little colour, also with rainbow.
- Schaffhausen, Falls of.** 1830-35. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $8\frac{1}{2} \times 12\frac{1}{2}$ . "Sketched from nature, worked with colour, and re-enforced with pen."
- Schaffhausen, Falls of.** 1830-35. [Rev. W. Kingsley. R.A. 1892.]  
 $9 \times 11\frac{1}{2}$ . Taken from top of Fall, distance seen through rising vapour. Sunrise. "Stained" paper, with the lights scraped out.
- Schaffhausen, Falls of.** 1830-35. [H. B. Brabazon, Esq.]  
 About 9 x 12. Sketch on "stained" paper, the lights of the waterfall rubbed out. Grey, with only trace of colour.
- Schwytz.** 1830-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $8\frac{1}{2} \times 11\frac{1}{2}$ . Peaks of Mythen rising behind town. Stream with figures in F. Faint washes accentuated by dry brush.
- Scio : School of Homer.** 1825-30. (From a Sketch by W. Page.) [Oxford Un. Gal. Ruskin Donation.]  
 Vignette. Saracenic gateway, with trees growing from roof. Jutting rock on right, and bay beyond. Group of women in F. Engraved by E. Finden, Murray's "Byron," 12mo edition.
- Scio : Turkish Fountain.** 1825-30. (From a sketch by W. Page.) [Ex Ruskin Collection. F.A.S. 1878.]  
 Vignette. Fountain in centre, town and minaret to right. Women carrying water-jars by yoke.  
 Engraved by E. Finden, Murray's "Byron," 12mo edition.
- "**The Sea, the Sea!**" Circa 1835. [Ex J. Dent and Novar Collections. Chr. 1878, Munro; 1883, W. Lea; 1892, J. Dent.]  
 Vignette. Fleet of sailing ships, with flash of lightning. Firing salute.  
 Engraved by J. T. Willmore, 1836, for the "Keepsake."
- Sea Piece.** Circa 1798. [Sir Charles Robinson, C.B.]  
 $6\frac{1}{2} \times 10$ . Fishing boat in front taking in sail. Blue sea and sky.
- Sea Piece. Off Beachy Head.** 1805-10. Signed "J. M. W. Turner." [J. E. Taylor, Esq. R.A. 1891.]  
 $15\frac{1}{2} \times 27$ . Rough sea, barque to left partly hidden by galliot with Dutch flag. Chalk headlands to right. Finished drawing.
- Sea Piece.** Circa 1826. [J. E. Taylor, Esq. R.A. 1887.]  
 $6\frac{1}{2} \times 10$ . Stormy sea, to the left a sailing boat. High land in the distance to right. Dark thunderclouds.
- Sea Piece, with Gurnets.** Circa 1840. [J. E. Taylor, Esq.]  
 $9 \times 11\frac{1}{2}$ . Brilliant sunset over sea. Two strange fish in front to right. Sketch on brown paper.

## LIST OF WATER-COLOUR DRAWINGS

- Sea Piece.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  $\frac{7}{8} \times 11\frac{1}{2}$ . Gleam of light on left through stormy sky. Two brown-sailed boats plunging heavily. Tinted paper.
- Seine, Near Mouth of.** Circa 1830-32. [J. P. Heseltine, Esq.]  $\frac{4}{5} \times 7\frac{1}{2}$ . Looking down from slope with reapers. Sunset Sketch for "Rivers of France" (?). Body-colour, on blue-grey paper.
- Seine and Marne, Confluence of.** 1830-32. [Chr. 1852]  $\frac{5}{8} \times 7\frac{1}{2}$ . Black steamer with tall funnel in centre of wide calm river. Long bridge behind. Body-colour, on grey paper Engraved by J. C. Arnayte, "Rivers of France."
- Severn and Wye, Meeting of.** 1799-1800. [Rev. W. Macgregor, ex Leech Collection. Chr. 1887, Leech.]  $13 \times 17$ . View taken from slope of hill west of the Wye, looking down on the two rivers, with hills in the distance. See also under Chepstow Castle.
- Sheffield, from Derbyshire Lane.** Circa 1796. [Ruskin Museum, Sheffield]  $\frac{4}{5} \times 6\frac{1}{2}$ . Cottage in hollow below road in centre. Trees right and left. Town in centre mid-distance with moors beyond. Engraved by J. Walker, "Copper Plate Magazine," 1798
- Shepherd Dog and Rainbow.** 1815-20. [Hon. W. F. D. Smith, M.P.]  $5 \times 7$ . Windmill and rainbow. Dog and sheep in F. Delicate green and blue.
- Ship of Line taking in Stores.** See "First Rate."
- Shipwreck.** Circa 1834. [Chr. 1862, Plint; 1895, Feetham.] Vignette. Castle on rock to right, crescent moon amid blue storm-clouds. Wreck in mid-distance. Surging water and wreckage in front. Engraved by H. Griffith for "Keepsake," 1836.
- Shipwreck of Man-of-War.** Before 1819. [F. H. Fawkes, Esq., Farnley Hall, Grosvenor Place Exhibition, 1819.]  $11 \times 17$ . Dismasted ship heeled over in raging sea. Figures clinging to deck and side. (A damaged drawing that has been restored.)
- Shoreham.** Circa 1832. [J. Irvine Smith, Esq. R.A. 1889]  $\frac{8}{5} \times 12\frac{1}{2}$ . Looking west along the shore—low tide. Men stacking timber in F. Sunset sky.
- Shrewsbury: Old Welsh Bridge.** Circa 1794-5. (?) R.A. 1795. Signed "W. Turner." [Man. Whit. Inst. Taylor Donation. R.A. 1887. G.H. 1899; Glasgow, 1901.]  $8\frac{1}{2} \times 10\frac{1}{2}$ . Old houses on bridge in F., a barge under the right arch, through which is seen another bridge in construction. Classical church tower seen over second buttress. (New St. Chad.)
- Shrewsbury: The New Welsh Bridge.** 1796 98. [Agnew Gallery, 1901]  $8 \times 10\frac{1}{2}$ . Bridge with many arches stretching across mid-distance. The spires of the town rise against clear sky beyond.
- Sidmouth.** Circa 1825. [Agnew's Gallery, 1892. Ex Mrs. Bolckow. Chr. 1890, Bolckow, bought in.]  $7\frac{1}{2} \times 10\frac{1}{2}$ . Waves washing round fantastic rock pillar. The town beyond. Squall from right approaching. Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.
- Sidon.** (After a drawing by C. Barry.) 1832-34. [Ex Birker Foster and Wadmore Collections. Chr. 1863, Wadmore; 1894, Forster.]  $5 \times 8$ . Surf breaking on shore in F. Beyond, the fortress on island connected with town by a bridge. Stormy sky. Engraved by W. Finden for Finden's "Bible."
- Simmer Lake, near Askrig.** 1815-20. Signed "J. M. W. Turner, R.A." [F. Stevenson, Esq. Ex Mr. Orme, of "Longmans." Chr. 1884, Orme.]  $11\frac{1}{2} \times 16\frac{1}{2}$ . Wide calm lake. In F. boulders of rock, with cows and hay-barge. Swelling hills beyond. Engraved by H. Le Keux, 1821, Whitaker's "Richmondshire."
- Simplon Road, Sion (?) from the.** Circa 1840. [Dr. Lloyd Roberts, Glasgow, 1901. Ex Fowler and Moxley Collections. Chr. 1865, Mozley; 1899, Fowler.]  $15 \times 21\frac{1}{2}$ . Large sketch, red and purple predominant. Body-colour in sky and distance.
- Simplon Pass.** Circa 1832. [Ex Novar Collection. Chr. 1878, Munro; 1901, Herbert Martineau.] Vignette. Defile, soldiers marching on parapeted road to right. Engraved by W. Miller, 1834, Scott's "Life of Napoleon."
- Sinai, Valley of; or, Israel in Horeb.** (After a drawing by Gally Knight.) Circa 1832-34. [Leeds, 1868 (G.W. Moss). Chr. 1890, Moss.]  $5 \times 8$ . Sun sinking at the head of a long desert valley, amid barren mountains. The tents of the Israelites to left. Engraved by J. B. Allen for Finden's "Bible."
- Sinai, Wilderness of.** (After a drawing by C. Barry.) Circa 1832-34. [Chr. 1875, Levy.]  $5\frac{1}{2} \times 8$ . Rocky mountains rise above a strangely shaped mass of rock in centre. Figures of Bedouin at base of rock. Engraved by E. Finden, for Finden's "Bible."
- Sinai.** Circa 1835. [Sir Donald Currie, G.C.M.G.] Vignette. Apparition in sky over mountain. Moses preaching in F. Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.
- Sion, Valais.** [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  $9\frac{1}{2} \times 12$ . Vaguely indicated houses and bridge in F. Mountains rise steeply beyond plain. Stormy sky. A late sketch called "Sion," in Quiller sale, Chr. 1889  $9\frac{1}{2} \times 11\frac{1}{2}$ .
- Sion.** See *Via Mala*.
- Sion House, from the Thames.** 1798-1800. [V. and A. Museum, 1887. Chr. 1887, Leech.]  $8\frac{1}{2} \times 14$ . Calm summer afternoon. Trees of Kew Palace on left.
- Sion House.** 1815-20. [British Museum.]  $8\frac{1}{2} \times 10\frac{1}{2}$ . Looking across flat meadows with groups of trees to white house. Drawn rapidly with pen in dark umber, and washed with lighter tint. Drawing made probably for *Liber*, but no etching known Rawlinson, No. 95.
- Sisteron, Basses Alpes.** 1830-35. [J. E. Taylor, Esq. R.A. 1891.]  $7\frac{1}{2} \times 11$ . Looking across deep gorge to crag crowned by white house of town. Snowy mountains to left.
- Sisteron, Basses Alpes.** 1830-35. [Man. Whit. Inst. Taylor Donation.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Castle towering in centre across valley, with bridge to left. Sketch, with some body-colour, on grey paper.
- Sisteron, Basses Alpes.** 1830-35. [G. R. Burnett, Esq., ex Kennedy Collection.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Town and bridge under crag. Fort by road on right. Partly body-colour, on grey paper. Changed in parts.

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- Sisteron, Basses Alpes (?)**. 1830-35. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. B.F.A.C. 1871.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . Fortified rock in ruddy light. Spire of church in F. right. Body-colour, on blue paper.
- A sketch of the same subject in the National Gallery was doubtfully identified with Luxembourg by Mr. Ruskin. A third drawing of this spot from the same sketch-book was sold at Christie's (Dec. 1901) as "Luxembourg." The identification of all the above drawings with Sisteron is very doubtful.
- Sisteron**. 1830-35. [Mrs. J. W. Bunney. Given by Ruskin to the late John W. Bunney.]  $5 \times 7$ . Road ascending on right to tall gateway. Town to left across gorge. Described and place identified in letter from Ruskin. Chieffy body-colour, on yellow-grey paper.
- Sketch-book**. Before 1836. [J. P. Heseltine, Esq., ex Munro of Novar.]  $5\frac{1}{2} \times 10\frac{1}{2}$ . White paper, about half-filled, 21 sketches in all. A. Colour studies of sunset skies, cumulus clouds and rainbow. B. Sepia studies of effect: 1. Rainbow and windmill. 2. Coach and Salisbury spire. 3. River bed and white tower. 4 and 5. River beds and woods, suggesting *Liber* subjects. 6 and 7. Slight sketches of Indian palaces and tropical vegetation. C. Some rapid pencil sketches.
- This book was taken out by Turner when on a journey through France, Switzerland and the Val D'Aosta with Mr. Munro (1836). (For note by Mr. Munro, pasted on cover, see note on p. 172 of this present volume.)
- Skiddaw and Derwentwater**. Circa 1832. [F. N. Fordham, Esq., Royston.]  $4 \times 6$ . Calm lake, herd of cattle by shore. Mountain in morning light; light mist in wisps on hillside. Cirrus clouds. Engraved by W. Miller, 1834, Scott's "Bridal of Triermain."
- Steaford, Lincolnshire**. Circa 1798. [Humphrey Roberts, Esq. Ex White (R.A. 1887) and Heugh Collections. Chr. 1874, Heugh.]  $9\frac{1}{2} \times 7\frac{1}{2}$ . Wide market-place, sun shining on Gothic church in central mid-distance. Cloudy sky. Engraved by R. Howlett, "Select Views in Lincolnshire," 1801.
- Smaliholm Tower**. Circa 1831. [Ex Quilter, Feetham, and Novar Collections. Chr. 1877, Munro; 1895, Fetherman.] Vignette. The Border tower on a steep rock. Moon rising to left. Three cows in F. Engraved by E. Goodall, 1833, for Scott's "Minstrelsy of the Scottish Border."
- Snowdon - Afterglow**. 1805-10. [Rev. W. MacGregor, ex Seymour Haden and Leech Collections. R.A. 1886. G.H. 1899. Chr. 1887, Leech.]  $21 \times 29\frac{1}{2}$ . Afterglow on mountain-top. The moon rising to left. Trees in F. Solemn and powerful effect.
- Snowdrift on Alpine Pass**. "Mount Tarrar," 22nd January, 1829. R.A. 1829. [S. G. Holland, Esq.]  $21 \times 29$ . Figures seated round fire behind the boat-shaped diligence. F. of snow, with spades and ropes. Moonlight and stars. Suggested by an incident on the above date, on Turner's return from Rome. "Mount Tarrar" probably stands for Mt. Cenis.
- Snuff-box, Lid of**. 1806-10. [F. H. Fawkes, Esq., Farnley Hall.] Vignette. Circular. 3 inches in diameter. Partridge, grouse, and gun. On cardboard.
- Soldier's Dream**. Circa 1835. [Sir Donald Currie, G.C.M.G.] Vignette. Above, the soldier in camp, with crescent moon. Below, the native village. Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Sooneck, with Lorch in distance**. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1899.]  $8\frac{1}{2} \times 14\frac{1}{2}$ . Figures working in vineyards in F. Two castles on steep cliffs on left. Heavy clouds in sky. Chieffy body-colour, on 'stained' paper.
- Southwell Minster**. Circa 1795. [Ex Pender Collection. Chr. 1897, Pender.]  $15 \times 18\frac{1}{2}$ . "Beautiful early drawing, in fine condition."
- Spezzia, Bay of**. [V. and A. Museum, 1869.]  $7\frac{1}{2} \times 11\frac{1}{2}$ .
- Splügen**. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  $9\frac{1}{2} \times 11$ . Mountain peak lit by setting sun. Castle on spur, set against a yellow sky.
- "**Splügen Pass**." 1841-42. [Arthur Severn, Esq., ex Ruskin and Novar Collections. G.H. 1899. R.A. 1886 and 1901.]  $11\frac{1}{2} \times 18$ . In F. centre the straight high road to Chur; to left, on crag, the Roman tower of Maienfeld. Snowy mountains with yellowish tint at end of valley. On stone by roadside the letters BAINS, pointing to adjacent baths of Pfeffers and Ragatz. Somewhat faded.
- Drawing made for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Cf. sketch in Nat. Gal., No. 75.
- Staffa: Fingal's Cave**. Circa 1831. [Ex Ruskin and Novar Collections. F.A.S. 1878. Chr. 1877, Munro.] Vignette. Looking out from basaltic cave to setting sun. Engraved by E. Goodall, 1833, for Scott's "Lord of the Isles."
- Stafford: St. Mary's Church**. Circa 1796. Signed "J. M. W. T." [P. C. Hardwick, Esq. R.A. 1887. B.F.A.C. 1884.]  $4\frac{1}{2} \times 6$ . South side of Church in sunlight. By south-west door, a boy and two small children.
- Stamford**. Circa 1828. [Ex Fowler Collection. R.A. 1889. Chr. 1899, Fowler. Moon's Gallery, 1833 (T. Griffith).]  $11\frac{1}{2} \times 16\frac{1}{2}$ . Wide market-place. Tower of church in sunshine relieved against dark cloud. Figures getting down from coach. Lightning, during pause between heavy rainstorms. Engraved by W. Miller, 1830, "England and Wales."
- Steeton Manor House, near Farnley**. 1816. [J. Irvine Smith, Esq. R.A. 1889. Ex Farnley Collection.]  $4\frac{1}{2} \times 6\frac{1}{2}$ . In the F. a wall enclosing a garden. Boy on ladder picking apples. On right, woman hanging out clothes to dry. Evening sky.
- Stelvio Pass (?)**. 1830-35. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  $9\frac{1}{2} \times 12$ . Mountains on either side enclosing central valley. Fine sketchy drawing, on white paper.
- Stirling Castle**. 1831-34. [Ex Gurney (R.A. 1889) and Novar Collections. Chr. 1878, Munro.]  $3\frac{1}{2} \times 5\frac{1}{2}$ . Looking along the course of the winding Forth, with the Castle in the mid-distance. Showery, sunlit sky. Reapers in left F. Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."
- Stirling Castle (?)**. 1830-35. [J. W. Bacon, Esq., ex Sir Fred. Burton.]  $6\frac{1}{2} \times 9$ . Stream reflecting sky and trees in F. Tower on hill beyond. Sketch.

## LIST OF WATER-COLOUR DRAWINGS

**Stoke Pogis Church.** Circa 1792. [F.A.S. 1901.]

10½ x 8. Upright architectural drawing, tinted. In F. a tablet tomb, with Turner's name and age (17)

**Stonehenge—Sunset. Sketch.** Circa 1808. [W. G. Rawlinson, Esq.]

6½ x 8½.

**Stonehenge—Daybreak.** 1815–20. [J. E. Taylor, Esq.]

7½ x 10½. The stone circle relieved against the sky at day-break. Coach and sheep to left. Sepia drawing.

Cf. the sketch in Mr. Heseltine's sketch-book.  
Pure mezzotint by J. M. W. Turner, *Liber*, No. 81 (Rawlinson). Unpublished plate.

**Stonehenge Sunset.** 1822. [Sir Reg. Hardy, Bart., ex Farnley Hall Collection. Chr. 1890, Fawkes.]

8 x 10. Sun sinking in crimson sky, behind the stone circle. Frontispiece to Walter Fawkes' "Chronology of Modern History."

**Stonehenge: The Dead Shepherd.** Circa 1827. [Mrs. W. Pitt Miller R.A. 1839. G.H. 1899. Ex Sam. Rogers' Collection. Moon's Gallery, 1833 (S. Rogers). Chr. 1836, S. Rogers.]

11 x 16. Stone circle lit by great flash of lightning. Ewe in F. with two lambs, one lying dead. A dog howling by body of dead shepherd. Lurid sky. Faded.  
Engraved by R. Wallis, 1829, "England and Wales."

**Stonyhurst College.** Before 1801. [Ex Ch. Fred. Huth Collection. Chr. 1895, Huth.]

8½ x 12. Calm pond with College beyond. Same point of view as in the "England and Wales" drawing.  
Engraved by J. Basire, Whitaker's "History of Whalley."

**Stonyhurst College.** Circa 1828. [Agnew's Gallery, 1901. Ex Windus Collection. Cht. 1871, Broderip. Moon's Gallery, 1833 (Windus).]

11 x 16½. Wide pool, very dark blue at back. Man watering horses, and boys playing. Entrance to College in centre mid-distance, backed by deep blue thunder cloud.  
Engraved by J. B. Allen, "England and Wales," 1830.

**Stourhead: Rise of River Stour.** R.A. 1825. Probably painted earlier. [Charles Morrison, Esq. R.A. 1887. G.H. 1899.]

26½ x 40½. Lake surrounded by wooded hills. On a height to left, a classical building. In F. a swan's nest and two swans to right. Blue sky, with sun reflected in water through mist.

**Stratford-on-Avon: Shakespeare's Monument.** Circa 1832. [Mrs. Fordham, ex J. E. Fortham, of Royston.]

Vignette. From steps of chancel. Four ladies standing by iron staves.  
Engraved by J. Horsburgh, Scott's "Essays."

**Strid, The, Upper Wharfedale.** Circa 1809. Signed "J. M. W. T." [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 x 15. Looking up wooded valley, green rays of sun through trees. Stream swirling through rocky bed. Fisherman, and, to right, stags.

**Suez.** (After a drawing by J. G. Wilkinson.) 1832–34. [Sir Donald Currie, G.C.M.G., ex Levy and Wadmore Collections. Chr. 1863, Wadmore; 1876, Levy.]

5½ x 8. Careening feluccas on sands by shallow sea. Sun setting over the town of Suez.  
Engraved by F. Finden for Finden's "Bible."

**Sunset—Landscape.** Circa 1797. [Sir T. Gibson Carmichael, Bart. Chr. 1890, Lord Dunmore.]

10 x 15. A road in the centre stretching towards the horizon. To left, a tower. Dark greyish-brown throughout.

**Sunset—Landscape.** 1820–30. [Mrs. Williams.]

5 x 7½. White arches across deep-blue water. Hills beyond. Crimson dappled clouds. Perhaps a Petworth sketch. Body-colour, on grey paper.

**Swiss Valley.** Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. View over alpine valley, sun sinking behind mountains. Winding river.

Engraved by E. Goodall, Campbell's "Theodric," Moxon, 1837.

**Swiss River, Valley, &c.** See Alpine ditto.

**Tagus, Off the.** Before 1819. Signed "J. M. W. Turner." [F. H. Fawkes, Esq., Farnley Hall. Exhibited at Grosvenor Place, 1819.]

11 x 15. Man-of-war making signals for pilot. Warm sunny sky and choppy sea.

**Tamar and Torridge, Source of.** See Dartmoor.

**Tamworth Castle.** Circa 1830. [Ex L. Lloyd (M. 1857) and Windus Collections. Moon's Gallery, 1833 (G. Windus).]

Sun sinking behind circular keep, lighting cirrus clouds. To right, behind trees, river falls over weir, and to extreme left, flows under old bridge.  
Engraved by J. T. Willmore, 1832, "England and Wales."

**Tancarville, on the Seine.** 1830–32. [Oxford Un. Gal. Ruskin Donation.]

5½ x 7½. Masts of sunken boat rising from river in front. Sketch in body-colour, on grey paper.

**Tancarville, on the Seine.** 1839. [Miss Julia Swinburne. R.A. 1887. Painted for a member of the family.]

13½ x 19. Looking down a slope, towards the Castle, with the Seine beyond. In F. right, under tall trees, some figures, with goats and sheep.

**Tantallon Castle.** ("Abbotsford Turners.") Signed "J. M. W. Turner, 1821." [Thomas Brocklebank, Esq. R.A. 1886. G.H. 1899.]

6½ x 10. Rocky coast, Castle in mid-distance. Storm coming on. Old woman and dog by sea in F.  
Engraved by E. Goodall, 1822, "Prov. Antiq. of Scotland."

**Tarrar, Mt.** See Snowdrift on Alpine Pass.

**Tavy, Scene on the River.** Circa 1813. [Oxford Un. Gal. Ruskin Donation.]

8½ x 13½. Sun setting over river. Pearly green foliage. Pigs on bank to left. Boat to right. Called by Ruskin, "Pigs in Sunshine."  
Chromolithograph in Brit. Museum.

**Tees, Falls of: High Force.** 1816–1818. [A. J. Forbes-Leith, Esq., ex Kennedy and Novar Collections. Chr. 1878, Munro.]

11½ x 16. Between main Fall and small one, on right, a semi-circular bastion of rock. Two fishermen wading in F. The wall of rock with horizontal stratification fills up two-thirds of drawing.  
Engraved by J. Landseer, 1822, for Whitaker's "Richmondshire."

**Tees, Falls of: High Force.** 1816–1818. [Sir H. Doulton, ex Farnley Collection. Chr. 1890, Fawkes. Grosvenor Place Exhibition, 1819.]

11 x 15½. Similar in composition to the Richmondshire drawing. Warm yellowish light on the Falls.

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- Tees, Falls of: High Force.** Circa 1825. [J. E. Taylor, Esq., ex Hon. Francis Baring and Bale Collections. B.F.A.C. 1871.] Chr. 1881, Bale; 1893, Baring.]  
 $11 \times 15\frac{1}{2}$ . Looking from high ground on east, over a cirque of rocks lit by morning sun. A double fall, with wall of rock between. Dark cliff on left. Above, wild moorland and cloud-swept mountain.  
 Engraved by E. Goodall, 1827, "England and Wales."
- Tees: Chain Bridge above Upper Falls.** 1835-37. [Abraham Haworth, Esq., ex Bale and Novar Collections. R.A. 1886. G.H. 1899. Chr. 1878, Munro; 1881, Bale.]  
 $10\frac{1}{2} \times 16\frac{1}{2}$ . The river swinging round buttress of rock形成 waterfall in centre F. Trees to right. Small chain bridge in distance above. Slanting rays of light from left. Body-colour in parts.  
 Engraved by W. R. Smith, 1838, "England and Wales."
- Teignmouth.** Circa 1813. [Cooke's Gallery, 1822.] Sun setting over calm wide harbour. Shipbuilding on right. Town on sloping hill to left.  
 Cf. the oil picture at Petworth of same subject.  
 Engraved by G. Cooke, 1815, "South Coast."  
 Also an aquatint, coloured by hand.
- Terni, Falls of.** (After a drawing by Hakewill.) Circa 1817. [Ex Ruskin and Dillon Collections. G.H. 1899. Chr. 1869, Dillon.]  
 $8\frac{1}{2} \times 5\frac{1}{2}$ . The rock face fills nearly all the drawing. Rainbow below Falls. Water tears over rock in F.  
 Engraved by J. Lansdowne, 1819, Hakewill's "Italy."
- Tête Noire.** Circa 1830. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]  
 $10 \times 11$ . Looking up valley. Mountains in distance. Sketch.
- Thames, On the (Henley?).** Circa 1794. [Man. Whit. Inst. Taylor Donation.]  
 $7 \times 7\frac{1}{2}$ . Old church and cottages seen across river.
- Thames, near Windsor.** 1800-1802. [George Salting, Esq. Chr. 1872, Gillett; 1899, Fowler.]  
 $9\frac{1}{2} \times 14\frac{1}{2}$ . River with barges sailing to left. Wood with old oak trees to right.
- Thun.** Late drawing. [Mrs. Ruston, Lincoln. Ex Rawdon and Quilter Collections. R.A. 1873. Chr. 1889, Quilter.]  
 $14\frac{1}{2} \times 21\frac{1}{2}$ . Looking down from terrace over town to lake and distant mountains. Figures in F. Much yellow.
- Thun.** 1830-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  
 $9\frac{1}{2} \times 14\frac{1}{2}$ . White town reflected in calm river. Blue mountains to right. Grey cloudy sky. Red pen outlines.
- Thun: Town and Lake.** Circa 1838. [J. E. Taylor, Esq. G.H. 1899.]  
 $9 \times 11\frac{1}{2}$ . Highly-finished sketch. Delicate mist.
- Thun, Lake of, from Neuhaus.** Probably 1802. [Ex Ruskin Collection. F.A.S. 1878.] Thunderstorm over lake. Niessen in centre, heavy and dark. Stockhorn in light in distance.  
 Cf. Liber, No. 3, 1808 (Rawlinson).
- Thun, Lake of.** Circa 1804. [F. H. Fawkes, Esq. Farley Hall.]  
 $11 \times 15\frac{1}{2}$ . Stormy lake. Figures with carts and bales on shore to right in sunshine. Lightning from black cloud in centre sky over mountains.  
 Cf. Liber, No. 3, 1808 (Rawlinson).
- Thun, Lake of.** Signed "J. M. W. Turner, R.A., 1809." [Miss Julia Swinburne. R.A. 1877.]  
 $1\frac{1}{2} \times 22$ . From shore of lake looking across to mountains. Figures loading and unloading boats. House on right, figures on a terrace.  
 A late drawing of the Lake of Thun is in the collection of Colonel Sale.
- Thun, Lake of: The Niessen.** [Chr. 1869, Ruskin.]  
 $10 \times 14$ . "Fine sketch of late time."
- Thun, Lake of.** [Chr. 1869, Ruskin.] Mountains at the head of the lake on the south shore. Highly-finished sketch of late time.
- Tintagel Castle.** Circa 1815. [C. Fairfax Murray, Esq. Chr. 1865, J. C. Robinson; 1899, Dell. Cooke's Gallery, 1822.]  
 $6\frac{1}{2} \times 8\frac{1}{2}$ . High up, on left, on shipping stage of slate quarries, men raising boat by cables. Background filled by the Castle rock, with gleam of light from stormy sky.  
 Engraved by G. Cooke, 1818, "South Coast."
- Tintagel Castle.** 1820-25. [Sir Donald Currie, G.C.M.G., ex Knowles and Clarkson Stanfield Collections. Chr. 1877, Knowles; 1883, W. Lee.]  
 $7 \times 10$ . Castle rock fills background. Shipwreck and drowning man in front.
- Tintern Abbey.** Circa 1793. Signed "Turner." [British Museum. Henderson Bequest. M. 1857. B.F.A.C. 1871.]  
 $16\frac{1}{2} \times 12$ . West façade, with bushes growing from the walls. Tinted drawing, with prevalent bluish tone.
- Tintern Abbey.** Circa 1793. Perhaps R.A. 1794. Signed "Turner." [V. and A. Museum. W. Smith Bequest, 1871.]  
 $12\frac{1}{2} \times 9\frac{1}{2}$ . Looking diagonally across, with choir on right. Masses of fallen stone in F.
- Tintern Abbey: Transept.** R.A. 1795. [J. E. Taylor, Esq. (R.A. 1887). (?) Miss Miller (M. 1857).]  
 $13\frac{1}{2} \times 10$ . Looking down the transept, sunny green rays from right. A wheelbarrow in F. Delicate architectural drawing.
- Tivoli: Falls of the Anio.** 1792-93. [The late Mr. R. Mills. Bought 1849.]  
 $10 \times 14\frac{1}{2}$ . Falls in centre. Temple of Sibyl on rock to left. Man hauling rope.  
 Probably after a drawing by Cozens.
- Tivoli: Falls of the Anio.** Circa 1795. [Sir Donald Currie, G.C.M.G.]  
 $10 \times 14$ . In F. figures looking over a parapet nearly level with top of Falls, above which a row of old houses is seen.
- Tivoli: Falls of the Anio.** Circa 1795. [V. and A. Museum. W. Smith Bequest, 1871.]  
 $10\frac{1}{2} \times 12\frac{1}{2}$ . Overhanging tree in F., town on edge of cliff above Falls.
- Tivoli: Villa of Macenas.** Circa 1795. [The late Mr. R. Mills. Bought 1849.]  
 $10\frac{1}{2} \times 12\frac{1}{2}$ . Overhanging tree in F. Ruined villa stretches across mid-distance. Brown-green F. and pale washed sky.
- Tivoli — A Composition.** R.A. 1818. [Sir James Joicey, Bart., M.P., ex Fowler (R.A. 1873) and Allnutt (M. 1857) Collections. Chr. 1861, Allnutt; 1899, Fowler. Loan Collection, Old Water Colour Society, 1823 (Allnutt).]  
 $26 \times 40$ . Sinking sun in centre reflected in water. On right, the line of cliffs crowned by the Temple of the Sibyl. On left, a dark mass of trees. Goats and women in F. by the water. Much faded.  
 Engraved by E. Goodall. Painted and engraved for Mr. Allnutt.

## LIST OF WATER-COLOUR DRAWINGS

- Torbay, from Brixham.** Circa 1815-18. [S. G. Holland, Esq. R.A. 1886. Chr. 1885; Knight's Gallery, 1822.]  $\frac{6}{5} \times 9\frac{1}{2}$ . Looking down on little port and curved pier on left. Over rippled blue sea on right the sun rising amid light clouds. Women drying linen in F.  
Engraved by W. B. Cooke, 1821, "South Coast."
- Tours.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  $\frac{4}{5} \times 7\frac{1}{2}$ . Calm river with boats, the towers of the city on right. Bridge in distance left. Sunset sky. Body-colour, on grey paper.  
Engraved by R. Brandard, "Rivers of France," 1833-35
- Tours: Canal of Loire and Cher.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  $\frac{4}{5} \times 7\frac{1}{2}$ . Crowded quay, water to right and to left, in mid-distance. Sun sinking to left behind town and cathedral. Body-colour, on grey paper.  
Engraved by T. Jeavons, "Rivers of France," 1833-35.
- Tours: St. Julien.** Circa 1830. [Oxford Un. Gal. Ruskin Donation.]  $\frac{4}{5} \times 7\frac{1}{2}$ . Night scene, nave and transept of church fill nearly all the background. Diligence arriving. Figures lit by lamplight. Body-colour, on grey paper.  
Engraved by W. Radclyffe, "Rivers of France," 1833-35.
- Tower on Rock Landscape.** 1790-2. [V. and A. Museum. W. Smith Bequest, 1871.]  $\frac{9}{5} \times 11\frac{1}{2}$ . Grey and blue. Unfinished. Perhaps after a drawing by Cozens.
- Townley Hall.** Circa 1798. White, flat-roofed house in centre of park. Oak tree with overhanging branches in F. left.  
Engraved by J. Basire, Whitaker's "Parish of Whalley."  
(Drawn by Wm. Turner, A.)
- Trematon Castle, near Plymouth.** Circa 1828. [James Mason, Esq.] A group of pear-shaped elms in centre. Calm haven to right, village and castle to left. Seated woman and two donkeys in F. Clear evening sky.  
Engraved by R. Wallis, 1830, "England and Wales."
- Trial of the Ring.** Circa 1835. [Ex Novar Collection. Chr. 1877, Munro.] Vignette. Figure, holding magic ring, falling through the air amid demons and fragments of buildings.  
Engraved by E. Goodall for Moore's "Epicurean."
- Tripoli and Mt. Lebanon** (after a drawing by C. Barry). 1832-34. [Ex John Morley, of Clapton. Chr. 1866, Munro.]  $\frac{5}{5} \times 8$ . View from the sea, felucca sailing to left. White town along coast. Mountains rising behind.  
Engraved by E. Finden, for Finden's "Bible."
- Troy, the Plains of.** (From sketch by W. Page.) 1828-30. [Ex Ruskin Collection. M. 1857. F.A.S. 1878.] Vignette. River winding through wide plain. Sun setting amid storm clouds over island of Tenedos.  
Engraved by E. Finden for Murray's "Byron," 12mo edition.
- Tunbridge Castle.** Circa 1790. [Ex Ruskin Collection. F.A.S. 1878.] Bridge with boats in F. Prussian blue and Indian ink.
- Turin, from the Portico of the Superga Church.** (After a drawing by Haweill.) Circa 1818. [C. Morland Agnew, Esq., ex Ruskin Collection. F.A.S. 1878.]  $\frac{5}{5} \times 8\frac{1}{2}$ . On the marble pavement group of peasant women. Two columns divide the composition. The plain with straight road closed by sunny ranges. Sky filled with boiling cumulus.  
Engraved by J. Mitton, 1820, for Haweill's "Italy."
- Turkish Fountain.** See Scio.
- Turner, J. M. W.** (Portrait drawn by himself when about 15 or 16.) Circa 1790-92. [The late Cosmo Monkhouse, Esq. R.A. 1887.] On ivory. Oval.  $3\frac{1}{2} \times 3$ . Three-quarter profile bust, long hair falling over shoulders. Green coat. Looks considerably younger than in the Ruskin portrait.
- Turner, J. M. W.** (Portrait drawn by himself when about 17.) Circa 1792-93. [Ex Ruskin Collection. F.A.S. 1878.] Arms resting on table, one hand carefully drawn. Long, curly black hair. Looking up out of picture.  
Given by Turner to his housekeeper, Mrs. Danby, and bequeathed by her to Mr. Ruskin.
- Tynemouth.** Circa 1830. [Ex Windus and Bolckow Collections. Chr. 1863, Windus; 1892, Bolckow. Moon's Gallery, 1833 (Windus).]  $11 \times 16$ . Sailors and women towing huge mast and other wreckage out of breakers. Brig in middle distance running into harbour. Sun on Priory. Much faded.  
Engraved by W. R. Smith, 1831, "England and Wales."
- Tyrol, Scene in.** 1835-40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  $8\frac{1}{2} \times 11\frac{1}{2}$ . "Water-colour sketch."
- Tyrol, Scene in.** [Chr. 1865, N.N.]  $1\frac{1}{2} \times 2\frac{1}{2}$ . A town on river, with figures
- Tyrol, Scene in.** [Chr. 1865, N.N.] Castle, moon rising.
- Ullswater.** Circa 1798. [Mrs. Worthington, Sale Lodge.]  $21 \times 30$ . Head of lake. Mountains rising beyond wooded F. Much faded. The blues entirely gone.
- Ullswater.** Circa 1833. [Ex Novar Collection. Chr. 1878, Munro.]  $11 \times 17$ . Calm lake with cattle standing in water. Horizontal rays of light across mountains. Women bathing from boat. Three others on rock in F.  
Engraved by J. T. Willmore, 1835, "England and Wales."
- Ullswater from Gowbarrow Park.** 1815-18. [Ex Farley Collection. Chr. 1860, Fawkes. Grosvenor Place Exhibition, 1819.]  $11 \times 15\frac{1}{2}$ . Calm lake; late afternoon light on mountains. Trees and rocks in F.  
A much faded drawing of similar subject is in the Whit Inst., Manchester.  $11 \times 16\frac{1}{2}$ . Circa 1820.
- Upnor Castle: Mouth of Medway.** Circa 1831. [Mrs. Ashton, ex Heugh Collection. Moon's Gallery, 1833 (T. Griffith).]  $11 \times 16\frac{1}{2}$ . Shallow water of estuary, sun rising behind men-of-war at anchor. Castle by water on right. Crimson clouds, and brilliant local colour in figures.  
Engraved by J. B. Allen, 1833, "England and Wales."
- Usk, Bridge over, near Abergavenny.** Probably R.A. 1799. [V. and A. Museum. Vaughan Bequest, 1900. M. 1877. R.A. 1887. (?) Chr. 1863, J. Allatt.]  $16 \times 25$ . Cows wading in river, which occupies the F. Beyond an old, many-arched bridge, an open valley. Light breaking from sky through clouds.  
Mr. Abel Buckley has a drawing of same size and date and similar in composition (R.A. 1886, as "Llangollen").
- Valetta.** See Malta.
- Valle Crucis Abbey.** Circa 1826. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (T. Griffith).]  $11\frac{1}{2} \times 16\frac{1}{2}$ . Cornfield with reapers, the Abbey amid trees beyond. Rays of light from sun setting behind hills. Wooded and rocky mountains behind. Welsh girl with sheep in left F.  
Engraved by J. C. Varrall, 1828, "England and Wales."

## TURNER

- Venice, Valley of.** Signed "J. M. W. Turner, R.A.," and dated 1813. [Sir Donald Currie, G.C.M.G., ex Novar Collection. Chr. 1878; Munro; 1883, W. Lee.]  $\frac{1}{2} \times 8\frac{3}{4}$ . Looking down from height over wide valley. Blue and warm greens.
- Venice: The Rialto.** (After a drawing by Hakewill.) Circa 1818. Signed on awning of gondola to right, "J.M.W.T." [Fred H. Fawkes, Esq., Farnley Hall. Cooke's Gallery, 1824 (J. Slegg).]  $1\frac{1}{2} \times 1\frac{1}{2}$ . Looking up centre of canal, shipping on either side. Late afternoon cross light, with brilliant illumination and reflections. Engraved by J. Pye, 1820, Hakewill's "Italy."
- Venice: The Rialto.** [Ex Levy and Novar (?) Collections. Chr. 1884, Levy.]
- Venice, from Fusina.** Dated in corner 1821. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890.]  $1\frac{1}{2} \times 1\frac{1}{2}$ . White towers on horizon and white clouds above; many-tinted lagoon. Piles of goods on landing stage.
- Venice: Grand Canal, Salute and Dogana.** 1815-20. [Laundry Walters, Esq. Chr. 1897, James.]  $\frac{1}{2} \times 8\frac{1}{2}$ . White domes and houses relieved against deep-blue sky. The costumed figures landing from gondola on right are probably not by Turner.
- Venice: Bridge of Sighs.** (From a sketch by T. Little.) Circa 1850. [Agnew's Gallery, 1890, ex Windus Collection Chr. 1859, Windus.] Vignette. San Giorgio seen at end of narrow canal, with full moon rising; shadow of bridge cast on prison to left. Lover and lady to right. Engraved by E. Finden, Murray's "Byron," 12mo Edition.
- Venice: the Piazzetta.** 1830-33. [Sir Donald Currie, G.C.M.G. Chr. 1895, Feetham.] Large vignette. Gaily-costumed figures landing. The two columns, extreme right and left. The Campanile rises in background to left. Engraved by W. Miller, Scott's "Life of Napoleon."
- Venice: San Giorgio.** 1832-35. [Rev. Stopford A. Brooke. G.H. 1899.]  $5 \times 8\frac{1}{2}$ . Hasty memorandum of last flush of sunset. Body-colour, on grey paper.
- Venice: Academy.** 1835-40. [Oxford Un. Gal. Ruskin Donation.]  $\frac{1}{2} \times 1\frac{1}{2}$ . From the canal; red outline and yellow sail. "Sketch on the spot," on white paper.
- Venice: Approaching Storm.** 1835-40. [Rev. Stopford A. Brooke.]  $8\frac{1}{2} \times 12$ . Dogana on left. Fleet of gondolas driven before wind, on right. Sketch.
- Venice: Doge's Palace.** 1835-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  $9\frac{1}{2} \times 11\frac{1}{2}$ . Sun setting behind Palace, which is seen from the Riva. A fine drawing in perfect condition.
- Venice: San Giorgio Maggiore.** 1835-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]  $8\frac{1}{2} \times 11\frac{1}{2}$ . Yellow and orange. Very slight.
- Venice: San Giorgio Maggiore.** 1835-40. [J. F. Schwann, Esq., ex Griffith Collection. Chr. 1895, Kennedy.]  $\frac{1}{2} \times 12$ . Blue sea and sky. Afternoon light.
- Venice: Grand Canal.** 1835-40. [Oxford Un. Gal. Ruskin Donation.]  $\frac{1}{2} \times 12\frac{1}{2}$ . Red outlined houses to left. Salute Church outlined in lavender blue. "Sketch on the spot," on white paper.
- Venice: Grand Canal, with Salute.** 1835-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  $8\frac{1}{2} \times 12\frac{1}{2}$ . Façade of church on left, with white trembling reflection. Gondola in F.
- Venice: Grand Canal.** 1835-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]  $8\frac{1}{2} \times 12\frac{1}{2}$ . Looking towards Salute Church. Gondola in front. Retreating storm. Sketch, with red outlines.
- Venice: Grand Canal.** 1835-40. [J. E. Taylor, Esq.]  $8 \times 12$ . Wide canal, reflections of turquoise and opal. Sketch
- Venice, from the Lagoon — Evening.** 1835-40. [Man. Whit. Inst. Taylor Donation.]  $7\frac{1}{2} \times 10\frac{1}{2}$ . Sketch
- Venice, from the Lagoon.** 1835-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  $8\frac{1}{2} \times 12\frac{1}{2}$ . Expansive of water, with shipping and some piles in front. Dark belt of cloud above. Roofs and towers vaguely indicated.
- Venice: Palazzo Balbi.** 1835-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  $9 \times 12\frac{1}{2}$ . White palace seen across Grand Canal reflecting houses and intense blue of sky.
- Venice: Piazzetta.** 1835-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  $1\frac{1}{2} \times 8\frac{1}{2}$ . The two columns boldly relieved against the Ducal Palace, which is lit by flash of lightning.
- Venice: Rialto.** 1835-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]  $9 \times 12$ . The Rialto in centre, sunlit palaces to left. Calm water reflecting blue and white sky.
- Venice: Riva degli Schiavoni.** 1835-40. [Oxford Un. Gal. Ruskin Donation.]  $\frac{1}{2} \times 12$ . Boats and houses outlined in red. "Sketch on the spot."
- Venice: Sketch.** 1835-40. [Hon. W. F. D. Smith, M.P.]  $8 \times 12$ . Steps of Dogana to right, the façade of houses to left somewhat carefully outlined in red. Ghost of Campanile above them.
- Venice: Sketch.** 1835-40. [Hon. W. F. D. Smith, M.P.]  $8\frac{1}{2} \times 13$ . Dogana and S. Giorgio slightly washed in. Houses to left drawn in red.
- Venice: "The Sun of Venice."** 1835-40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]  $8\frac{1}{2} \times 12\frac{1}{2}$ . Opal haze over calm lagoon. Lateen sails. Salute Church on left.
- Venice: Calm at Sunset.** 1840-45. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  $8\frac{1}{2} \times 12\frac{1}{2}$ . In front, smooth water with gondolas. Pale blue sky, the water almost white.
- Venice: Storm at Sunset.** 1840-45. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  $8\frac{1}{2} \times 12\frac{1}{2}$ . Stormy green water, with lines of surf. Lower part of sky with clouds, yellow and orange to left, bluish to right. "Consummate work of 3rd period, unique."
- Venice: from the Lagoon.** [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  $8\frac{1}{2} \times 11\frac{1}{2}$ . Expansive of yellowish-grey water with gondolas. The details of buildings beyond outlined with pencil. Cloudy but luminous sky. "First sketch."

## LIST OF WATER-COLOUR DRAWINGS

- Verona.** Circa 1833. [James Graham, Esq., ex Sir Charles Robinson, C.B. and Knowles Collections M. 1857 (J. Miller).]  $3\frac{1}{2} \times 5\frac{1}{2}$ . The amphitheatre at end of wide piazza. Figures in F., some looking at puppet show. General reddish colour. Cool sky, with cumulus. Engraved by W. Miller, 1835, for Scott's "Life of Napoleon."
- Verrex.** See Aosta, Valley of.
- Vesuvius Angry.** Circa 1817. [Ex Ruskin (F.A.S. 1858) and Dillon (M. 1857) Collections. Chr. 1869, Dillon.]  $11 \times 15$ . From the shore of the Chiaja. Sweep of bay to left; Vesuvius to right. Engraved by Th. Jeavons, 1830, "Friendship's Offering."
- Vesuvius in Eruption.** Circa 1817. [W. Newall, Esq. (G.H. 1859), ex Farnley Collection. Chr. 1890, Fawkes' Cooke's Gallery, 1822.]  $11 \times 15$ . From the shore near Posillipo, the flaming volcano rises over the Castel dell'Ovo. Glare reflected in sea. Engraved by W. B. Cooke, frontispiece to "Delineations of Pompeii."
- Vesuvius in Repose.** Circa 1817. [Ex Ruskin (F.A.S. 1858) and Dillon (M. 1857) Collections. Chr. 1869, Dillon. Cooke's Gallery, 1822.]  $11 \times 15$ . 'Duplicate sails' on calm bay. Delicate bluish mist. Probably sold to W. B. Cooke, with the above, but not engraved. See Thornbury, p. 633.
- Vevay.** 1810-20. [Sir T. Gibson Carmichael, Bart., ex Ruskin Collection. F.A.S. 1878.]  $12 \times 19$ . Backs of houses rising from lake. Sun setting over the Jura. Dark drawing, on grey 'stained' paper, the lights taken out.
- Vevay and Lake of Geneva.** Circa 1815. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes' G.H. 1896. Grosvenor Place Exhibition, 1819.]  $11 \times 15$ . Looking straight down a rough road to plain and calm blue lake, reflecting the mountains beyond.
- Via Mala, Splügen, known as "Swiss Bridge."** 1815-20. [J. Irvine Smith, Esq., ex Bale Collection. Chr. 1881, Bale.]  $8\frac{1}{2} \times 10$ . Single-arched bridge over ravine; low down on right walled road and figures. Sepia drawing. Engraved in mezzotint by J. M. W. Turner. Unpublished plate of *Liber*, No. 78 (Rawlinson). Also mezzotint by F. Short.
- "Victory," Entrance to, Called "Sion."** 1815-40. [Chr. 1901, Langton.]  $5\frac{1}{2} \times 7\frac{1}{2}$ . F. with stream and mill in mid-distance. Rocky crags lit by rosy light. Cf. sketch in Nat. Gal., No. 71.
- "Victory," Quarter Deck of.** Circa 1805. Signed "J. M. W. Turner." [National Gallery. Vaughan Bequest, 1900. Ex Sam. Rogers' Collection. Chr. 1856, Rogers.]  $14\frac{1}{2} \times 21\frac{1}{2}$ . Study in pen and sepia wash, with notes as to position of guns.
- "Victory" coming up Channel.** 1815-20. [Sir Charles Robinson, C.B.]  $8 \times 11\frac{1}{2}$ . Sepia. Apparently a drawing made for the *Liber*. Cf. Sir Donald Currie's picture. Mezzotint by Frank Short.
- Vincennes.** Circa 1833. [C. W. Lea, Esq., Worcester, ex Novar Collection. Chr. 1877, Munro.] Vignette. Fossé of Castle. Moon setting. Execution of the Due D'Enghien. Engraved by W. Miller, 1835, Scott's "Life of Napoleon."
- St. Vincent: Eruption of Souffrier Mountain, 1812.** R.A. 1815. Large mezzotint by C. Turner, coloured by hand, in Brit Mus. (See Bell, "Exhib. Work of Turner," p. 50.)
- Virginia Water.** Circa 1828. [Mrs. Thwaites, ex C. Pemberton. M. 1857.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . Sun sinking to left, in clear warm sky. Barge with musicians to right. Pavilion in background. Engraved by R. Wallis, 1830, "Keepsake."
- Virginia Water.** Circa 1828. [Ex Leech and C. Pemberton Collections. R.A. 1886. M. 1857. Chr. 1887, Leech.]  $11\frac{1}{2} \times 17\frac{1}{2}$ . A Royal barge on the lake. Pavilion in the background. Evening glow. Sky faded. Companion to above. Said to have been painted for George IV., who refused, however, to pay 80 guineas for the two (?) drawings. Engraved by R. Wallis, 1830, "Keepsake." Plate used again in "Heath's Gallery," 1836.
- Waltham Abbey, Ruins of.** Circa 1792. Signed "Turner." [F. Stevenson, Esq., ex Marcus B. Huish, Esq. R.A. 1887.]  $13 \times 17$ . Gothic arch leading to ruined chapel. Two men sharpening scythe on grindstone. In F. fallen masses of stone. Greyish blue drawing.
- Waltham Abbey.** Circa 1794-95. Signed "Turner" (on boat). [Agnew's Gallery, 1902.]  $8 \times 10\frac{1}{2}$ . Low bridge over stream leading to Gothic gateway.
- Walton Bridges.** Circa 1828. [Mrs. Ashton. M. 1857. Moon's Gallery, 1833 (T. Griffiths).]  $11\frac{1}{2} \times 18$ . The two long bridges occupy all the mid-distance. In centre F. sheep by shallow water. Elaborate sky of light drifting cumulus. Engraved by J. C. Varrall, 1830, "England and Wales."
- Wanstead Old Church.** Circa 1789. [P. C. Hardwick, Esq. R.A. 1887.] Oval,  $11\frac{1}{2} \times 16\frac{1}{2}$ . West front of Church. Gravedigger talking to man leaning on stick. Turner worked in 1789 in the office of Mr. Hardwick's grandfather. See Thornbury, p. 30, for drawing of the new Church (1790).
- Warkworth Castle, on the Coquet.** R.A. 1799. [V. and A. Museum. Ellison Bequest, 1866.]  $20 \times 29\frac{1}{2}$ . "Thunderstorm approaching at sunset." Castle in evening light on hill to right. Dark-blue stream winds round its base. Church spire to left, relieved against blue distance. Cf. the Mezzotint by T. Lupton, "Rivers of England."
- Warkworth Castle.** Circa 1798-99. [Abel Buckley, Esq. Glasgow, 1901. Chr. 1869, Dillon.]  $14\frac{1}{2} \times 20$ . Castle in centre, relieved against golden sunset sky. Boats with tall masts by bank of tidal river to right. Cows in shallow water in F., left. Giritin-like drawing.
- Warwick Castle.** 1794-95. [Man. Whit. Inst., ex Leech Collection. Chr. 1887, Leech.]  $16\frac{1}{2} \times 20\frac{1}{2}$ . Looking from under the bridge. Blue drawing.
- Warwick Castle.** Circa 1830. [Ab. Haworth, Esq. G.H. 1859. Ex Ruskin and Taylor Collections. Chr. 1868, J. E. Taylor. Moon's Gallery, 1833 (Griffiths).]  $11\frac{1}{2} \times 17\frac{1}{2}$ . Looking up river Avon, trees on left. In F. right, stonemason at work on parapet. Over Castle a sunlit sky filled with light cumulus. Engraved by R. Wallis, 1832, "England and Wales."
- Washburne Valley, near Lindley Bridge.** 1815-20. Signed "J. M. W. Turner, R.A." [Colonel Lionel G. Fawkes, R.A., ex Farnley Collection. Chr. 1890, Fawkes.]  $11 \times 15$ .
- Washburne and Wharfe, Junction of.** 1805-15. [F. H. Fawkes, Esq., Farnley Hall.]  $12 \times 17$ . Farnley Hall on hillside in distance. Body-colour, on grey paper.

# TURNER

- Washburne, Valley of.** Circa 1805-15. [F. H. Fawkes, Esq., Farnley Hall.]  
 12 x 17. Looking down valley between rough banks  
 Body-colour, on grey paper.
- Washburne, Valley of.** Signed "J. M. W. Turner,  
 R.A." [F. H. Fawkes, Esq., Farnley Hall.]  
 13 x 17. Looking up shallow stream to bridge. Red bank  
 to left. Trees to right. Faded. (Found in a cottage near  
 Farnley Hall, see Thornbury, p. 344.)
- Watchet.** Circa 1820. [Ex E. W. Cooke, R.A. Chr.  
 1820, Cooke's Gallery, 1822.]  
 Looking west along coast. In mid-distance, little town and  
 harbour with curved jetty. Fishermen drying nets.  
 Engraved by G. Cooke for "South Coast."
- Waterfall.** 1792-3. [Nat. Gal. of Ireland. Vaughan  
 Bequest, 1900. R.A. 1887.]  
 9½ x 14½. Cascades falling over high cliff. Indian ink.  
 After one of Cozens' Swiss drawings.
- Waterfall.** Signed, and dated 1795. [V. and A. Museum.  
 W. Smith Bequest, 1871. Ex Lord Essex.]  
 12½ x 16½. Blue cascade falling over rocks from right.  
 Trees behind. Full but conventional colouring.
- Waterloo, Plains of.** Before 1819. [Rev. Reg. Fawkes,  
 ex Major R. Fawkes. R.A. 1889. Ex Farnley Collection.  
 Grosvenor Place Exhibition, 1819.]  
 11½ x 15½. The farm of La Haye Sainte in centre. Bodies  
 of dead soldiers and horses in F. Clouds, with lightning,  
 sweeping across the plain.
- Waterloo, Field of, from Hougomont.** Circa  
 1825. [Chr. 1833, Murrieta.]  
 Large vignette. Night after battle. Débris and dead bodies  
 in F. Burning farm on right. Crescent moon and stars.  
 Engraved by E. Finden, Murray's "Byron," 12mo edition.
- Waterloo: Hougomont.** Circa 1832. [(?) M. 1857  
 J. Miller.]  
 Vignette. Gun and caisson in F. Château enclosed by  
 walls in mid-distance. Crescent moon and cumulus.  
 Engraved by W. Miller, Scott's Prose Works, "Paul's  
 Letters."
- Waterloo, Field of.** Circa 1833. [F. Stevenson, Esq.,  
 ex Fowler Collection. Chr. 1899, Fowler.]  
 12 x 15½. Storm breaking over wide open champaign,  
 lightning flash in centre. Flock of sheep in F.  
 Engraved by W. Miller, 1835, Scott's "Life of Napoleon."
- Watermill, Back of Old.** 1793-94. Signed "Turner."  
 [Man. Whit. Inst. J. E. Taylor Donation. R.A. 1887.  
 G.H. 1899.]  
 9½ x 7½. Millstream in F., and trees on left. At open  
 window, left, a man letting down a bucket. Blue and grey  
 drawing. (Turner's London address written on back.)  
 Possibly the "Marford Mill, Wrexham," R.A. 1795.
- Watermill.** Circa 1796. Signed "W. Turner." [W. G.  
 Rawlinson, Esq., ex Warwick Collection. Chr. 1896, Lord  
 Warwick.]  
 5½ x 8½. Highly finished washed drawing.
- Water Wheel. Overshot.** Early. [Colonel Sale.]
- Weathercote Cave, near Ingleton.** Circa 1818.  
 [Abel Buckley, Esq. Glasgow, 1901.]  
 Two cascades are falling into a wild "pot-hole," surrounded  
 by bushes and trees. Gleam of light from right forms small  
 rainbow.  
 Engraved by F. Middiman, 1821, Whitaker's "History of  
 Ewecross."
- Weissenthurm and the Hoche Monument.** 1819.  
 [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]  
 7½ x 12½. The Rhine seen from height. Dark tower on  
 right. Moon rising after sunset. Chiefly body-colour, on  
 "stained" paper.
- Wells Cathedral—West Front.** [Ex Windus Col-  
 lection. Chr. 1868, B. G. Windus. (?) Cooke's Gallery, 1822  
 (for sale).]
- Wenlock.** Early drawing. [C. Milnes Gaskell, Esq., ex  
 Wooller and Wells of Redleaf. Chr. 1833, Dr. Monro's sale.]  
 9¾ x 15. View of Priory, with the old tower and church.
- Westminster, from Battersea.** Circa 1792. [Man.  
 Whit. Inst. G.H. 1899.]  
 10½ x 16½. Broad reach of river, with distant view of  
 Abbey.  
 To Cooke's Exhibition, 1822, Mr. J. Britton lent "an early  
 drawing, 'Westminster Bridge from the Surrey side, looking  
 west.'"
- Westminster Abbey: Bishop Islip's Chapel.** R.A.  
 1795. [Ex J. Heugh, Esq. B.F.A.C. 1871. Chr. 1858, Lord  
 Hawrewood; 1869, Dillon; 1877, Heugh.]  
 21 x 15½. Careful architectural drawing, with subdued  
 colour. On a stone in pavement, "William Turner, natus  
 1775."
- Westminster Abbey.** Circa 1797. [Th. W. Cutler,  
 Esq., F.R.I.B.A.]  
 17 x 13½. Interior, seen from the south transept.
- Westminster Abbey: Dryden's Tomb.** Circa 1833.  
 [Ex Novar Collection. Chr. 1877, Munro.]  
 Vignette.  
 Engraved by J. Horsburgh, 1835, for Scott's "Life of Dryden."
- Westminster.** See also Parliament, Burning of  
 Houses of.
- Weymouth.** Circa 1810-12. [Ex Bale and Windus Collec-  
 tions. Chr. 1881, Bale. Cooke's Gallery, 1822.]  
 5½ x 8½. Fishing boats and women on sands. Looking west  
 over calm bay to town. Portland Bill beyond to left. Rays of  
 light from mid-day sun.  
 Engraved by W. B. Cooke, 1814, "South Coast."
- Whale Fishing—Two Sketches.** Circa 1844. [Wm.  
 Ward, Esq., Richmond.]  
 9 x 13. Blots of colour and pencil outlines. In pencil in  
 corner, "He breaks away," "Hurrah! boys," &c.
- Whalley Abbey—Three Drawings.** Circa 1798.  
 [(?) Chr. 1881, Harrison.]  
 8½ x 12½.  
 1. Distant, general view across river.  
 2. Nearer view, boys fishing in calm river.  
 3. Cloister court, backed by trees, boys playing marbles.  
 Engraved by J. Basire, Whitaker's "Parish of Whalley."  
 ("Drawn by Wm. Turner, A.")  
 An "early drawing" of Whalley Abbey was in the Novar  
 Collection.
- Whalley Church—Eight studies of Crosses, &c.**  
 Circa 1798. [J. E. Taylor, Esq. (R.A. 1887), ex Ruskin and  
 Harrison Collections.]  
 10½ x 7½. Three early crosses, two brasses and three sedilia.  
 Carefully drawn and tinted.  
 Engraved by J. Basire, 1800, in Whitaker's "Parish of  
 Whalley."
- Whalley: Monastic Seals.** Circa 1798. [Cambridge,  
 Fitz. Mus. Ruskin Donation.]  
 10½ x 7½.  
 Engraved by J. Basire for Whitaker's "Parish of Whalley."

## LIST OF WATER-COLOUR DRAWINGS

- Wharfedale: in flood.** Circa 1815-20. [F. H. Fawkes, Esq., Farnley Hall.]  
 12 x 17. Heron flying over flooded, reedy ground Body colour, on grey paper.
- Wharfedale, from the Chevin.** Circa 1815. Signed "J. M. W. Turner, R.A. p.p." [F. H. Fawkes, Esq., Farnley Hall.]  
 Grosvenor Place Exhibition, 1819.]  
 11 x 15. Fallow deer standing under big rocks to left. Looking west up the dale. Warm evening light.
- Wharfedale, from the Chevin** (called "Farnley" by Ruskin). Circa 1815. Signed "J. M. W. Turner, R.A." [Ex Ruskin and Farnley Collections. F.A.S. 1878. R.A. 1886. Grosvenor Place Exhibition, 1819.]  
 11 1/2 x 15 1/2. Looking north-east across the dale. Farnley Hall on hillside beyond. Sandstone blocks with heather in F.
- Wharfedale: a lonely Dell near.** Circa 1815. [J. E. Taylor, Esq., R.A. 1886.]  
 11 x 15 1/2. Rocky bed of stream in woody dell; a kingfisher on a rock, and a heron flying above.
- Whitby.** [F. N. Fordham, Esq., Royston. Chr. 1869, Dillon.]  
 6 1/2 x 10. View of cliff and abbey, with figures in F. pulling in wreckage.
- Whitehaven.** Circa 1815. [Walter Dunlop, Esq. (Manchester, 1887), ex Novar Collection. Chr. 1877, Munro.]  
 12 1/2 x 18 1/2. Boats recovering wreckage from surging sea, which breaks on cliff to left. Squall from right. Bright cumulus over sunlit town and harbour.  
 Engraved by W. R. Smith, 1837, "England and Wales."
- Whitehaven.** Circa 1825. [C. T. Harris, Esq. G.H. 1899]  
 8 3/4 x 14. Slight sketch, different point of view to the "England and Wales" drawing.
- Whitstable: Oyster Beds.** Circa 1824. Signed in left corner. [Vivian's Gallery, 1891. Chr. 1868, J. E. Taylor.]  
 Looking over low shore with figures. Town in centre across calm bay. Horse and wagon in F.  
 Engraved by J. Horbury, 1826, "South Coast."
- Wight, Isle of.** Six early drawings in the style of Morland.  
 1. Cows, with capstan and bathing machine.  
 2. Orchard Bay: low, broken headland; dragging up boats.  
 3. Shanklin Castle: low cliff and cottages; lobster pots.  
 4. Freshwater Bay: bank with bushes and hut. Rocks in sea  
 5. Alum Bay: loading sand into boats. Needles to right.  
 (?) Chr. 1873, 7 1/2 x 10 1/2. Miss James. Signed.)  
 6. Alum Bay and Needles. Sweep of bay occupies mid-distance. Drying nets on bank.  
 Engraved by J. Landseer (7 x 10). Plates unfinished and unpublished.
- Wilton House, near Salisbury.** Circa 1805. Signed "J. M. W. T." [Rev. J. H. Ellis.]  
 12 1/2 x 18. Late Gothic and Early Renaissance front, before alterations by Wyatt. Delicate, finished drawing.
- Wilton House.** Circa 1797. [Ex Col. Hoare Collection. Sotheby's, 1883, with Etching for "Modern History of Wiltshire".] Bridge in centre, house on left. Grooms holding horses. Indian ink drawing.  
 Engraved by T. Higham for Sir R. Col. Hoare's unpublished work on "Wiltshire."
- Winchelsea.** Circa 1828. [Ex Ruskin Collection. Bought by Ruskin's father in 1840. F.A.S. 1878. Moon's Gallery, 1833 (Griffiths).]  
 F. occupied by soldiers marching and women. Other troops on road descending from old gate. Hailstorm over town on left. Vermilion in F. figures.  
 Engraved by J. Henshall, 1830, "England and Wales."
- Winchelsea, from the Rye Road.** Circa 1817. [Abel Buckley, Esq. (R.A. 1827), ex Novar Collection. Chr. 1877, Munro.]  
 5 x 7 1/2. Looking along road toward the town on hill. A coach and some soldiers on road.  
 Etched by W. B. Cooke for "South Coast," but plate never finished.  
 (In Cooke's Gallery, 1822, "Winchester and Military Canal. Now being engraved for 'Hastings and its Vicinity.'")
- Winchester, Old Cross at.** Circa 1797. [Man. Whit Inst. Taylor Donation. R.A. 1887.]  
 8 1/2 x 6 1/2. Cross occupies centre of drawing, at entrance of small court. To right the shop of "Savage, Grocer." Grey drawing.  
 Engraved by Powell, 1800.
- Windermere, Head of.** 1796-97. [Mrs. Newall.]  
 8 x 12. Lake in front, pearly-green wooded hills beyond. Sketch.
- Windermere.** Signed "J. M. W. Turner, R.A., 1821." [Sir Donald Currie, G.C.M.G. (G.H. 1896), ex Farnley Collection. Chr. 1890, Fawkes.]  
 11 1/2 x 16. Water rippled from side wind, but reflecting boats in front. Mountains rise range behind range, with sharply defined crests. Small yacht caught by wind in mid-distance right.
- Windermere.** Circa 1815. [Ex Gillott and Dudley Collections. Chr. 1872, Gillott.]  
 11 1/2 x 18. Sun declining over mountains, reflected in calm lake. Pleasure boats.  
 Engraved by J. T. Willmore, 1837, "England and Wales."
- Windsor, from the Forest.** [W. Ward's Catalogue, No. III. Supplement.]  
 8 3/4 x 12 1/2.  
 Engraved by J. Greig, 1804, "Views of London and its Environs."
- Windsor Castle.** [H. H. Worthington, Esq.]  
 19 1/2 x 17. Castle seen from the park. Trees in F.
- Windsor Castle.** Circa 1829. [R. E. Tatham, Esq. (G.H. 1899), ex J. Smith and Mrs. Moir (R.A. 1887). Chr. 1870, Smith. Moon's Gallery, 1833 (Tomkinson).]  
 11 1/2 x 17. Calm river occupies front, reflecting the sun which is setting over the Castle in a clear sky. Men in F. watering horses.  
 Engraved by W. Miller, 1831, "England and Wales."
- Wolf's Hope.** See *Bride of Lammermoor*.
- Wolverhampton.** Circa 1795-96. (?) R.A. 1796. [Somerset Beaumont, Esq. Chr. 1884, Lord Sudeley.]  
 12 x 16 1/2. Busy scene of fair, with cheap jacks, &c., in wide street, in front of old timber houses. Square tower of church rises beyond. (The figures perhaps not by Turner.)
- Woodcock Shooting.** Signed "J. M. W. Turner, R.A., 1813." [Hertford House, Wallace Collection, ex El. Bicknell. R.A. 1887. Chr. 1863, Bicknell.]  
 11 x 15 1/2. Wood of fir-trees on hillside. Sportsman (said to be Sir H. Pilkington) about to fire at woodcock.  
 Chromolithograph, circa 1851.

# TURNER

- Woodland Scene.** Circa 1795. [C. F. Pocock, Esq. R.A. 1887.]  
 $11\frac{3}{4} \times 14$ . Road bordered by rocks and trees, crossed in F. by railing. Figures and dog.
- Worcester.** Circa 1833. [Hon. W. F. D. Smith, M.P.]  
 $11\frac{1}{2} \times 17\frac{1}{2}$ . River occupies front of drawing, with fishing boat. Cathedral to right in pinkish evening light. Squall approaching from left. Engraved by T. Jeavons, 1835, "England and Wales."
- Worcester Cathedral.** Circa 1794. Signed "Turner." [British Museum. Henderson Bequest. B.F.A.C. 1871]  
 $12\frac{1}{2} \times 16\frac{1}{2}$ . West front seen over old walls. Steps leading down to court, with remains of monastery. Old house perched on wall to left. Evening light, with cast shadows.
- Wrexham.** Circa 1796-97. [V. and A. Museum. Ashbee Bequest, 1900]  
 $9\frac{1}{2} \times 12\frac{1}{2}$ . Old timber and plaster houses. Square tower of the Church to right.
- Wycliffe, near Rokeby.** 1815-20. [Mrs. George Holt, ex Cosmo Orme (of "Longmans"). Chr. 1884, Orme.]  
 $11\frac{1}{2} \times 16\frac{1}{2}$ . Flat stony bed of river. Girl driving geese. Sun just sunk behind house at top of wooded hill. Rays ascending in calm evening sky. To left, a cliff with stratified rock. Much faded. Engraved by John Pye, 1823, for Whitaker's "Richmondshire."
- Wycombe, from the Marlow Road.** Circa 1802, or earlier. [W. G. Rawlinson, Esq.]  
 $6 \times 8\frac{1}{2}$ . Church in centre, overarching trees on either side. Engraved by W. Byrne, 1803, "Britannia Depicta."
- Wyoming, Gertrude of.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Sun sinking over rich valley. Beehives in F. Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Wyoming, Gertrude of: Waterfall.** Circa 1835. [Sir Donald Currie, G.C.M.G.]  
 Vignette. Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.
- Yarmouth: Nelson's Monument.** Circa 1827. [Rev. W. Kingsley. R.A. 1889, ex Windus Collection. Moon's Gallery, 1833 (G. Windus).]  
 $11 \times 15\frac{1}{2}$ . From sand-downs south of town; looking over wide strand and harbour at low tide. Monument in mid-distance, centre. Mass of dark clouds boiling up over sea. Gust of wind overturns basket and linen. Engraved by W. Miller, 1829, "England and Wales."
- Yarmouth (?)**. 1835-40. [Oxford Un. Gal. Ruskin Donation.]  
 $9\frac{1}{2} \times 14\frac{1}{2}$ . Waves breaking on flat shore, gulls hovering round net with fish. Rapid sketch on white paper.
- Yarmouth.** 1835-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]  
 $9\frac{1}{2} \times 14\frac{1}{2}$ . Looking along coast. Gorlestone Lighthouse and windmill on left. Yarmouth in distance. Yellow sunset. Elaborated sketch.
- Yarmouth Roads.** 1835-40. [Mrs. Newall, ex Rev. W. Kingsley.]  
 $9 \times 14$ . Surging sea and squally sky, with wreaths of dark smoke from tug on extreme left. Wreckage to right. Halo round full moon. The lighthouse and tower of town on horizon.
- Yarmouth Sands.** 1835-40. [J. Hamilton Houldsworth, Esq. Glasgow, 1901.]  
 $9 \times 14$ . High sea breaking on sands in front. Vessel in distress close in on right. Boat on crest of wave hauled in by line of men on shore. Pier to left.
- Yarmouth Sands.** Circa 1830. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]  
 $7\frac{1}{2} \times 9\frac{1}{2}$ . Sailors explaining the position of men-of-war at Trafalgar by help of models. Body-colour.
- York: Bridge over Ouse.** Circa 1794. [British Museum.]  
 $8 \times 18\frac{1}{2}$ . On left, old bridge with chapel at further end. Tinted drawing.
- York Minster.** Circa 1796. [Man. Whit. Inst. G.H. 1899. Ex Brodrip and Kurtz Collections.]  
 $12 \times 10$ . West front of Minster. Two figures on left are pointing to the building. Highly-finished drawing.
- York.** Circa 1805. [J. E. Taylor, Esq. R.A. 1891.]  
 $20 \times 28\frac{1}{2}$ . Twilight. Looking along Ouse, the Minster in the distance against pale salmon sky. Restrained colour.
- Yorkshire Coast.** 1805-10. [Rev. Stopford A. Brooke.]  
 $10 \times 16$ . Green downs in sunshine in F. right. Sandy coast below to left. Powerful sketch.
- Zug, Lake of.** 1843. [Sir Donald Currie, G.C.M.G., ex Kennedy, Ruskin, Dudley, and Novar Collections. G.H. 1899. Chr. 1895, T. S. Kennedy.]  
 $11\frac{1}{2} \times 18\frac{1}{2}$ . Sun rising above slopes of Rossberg to left. Below, beyond deep-blue lake, the spires of Aart. The peaks of the Mythen in hazy distance. Women bathing in F. Sketch Nat. Gallery. Drawing made for Mr. Munro. See "Epilogue," Ruskin's Notes, F.A.S. 1878. Etched by J. Ruskin. The plate afterwards scraped by Lipton (5 x 7).
- Zurich.** 1842. [J. Irvine Smith, Esq., ex Novar Collection. Chr. 1878, Munro.]  
 $12 \times 18$ . Panoramic view of town. Brilliant morning light reflected on lake and river. Crowd of figures indicated in F. Army passing through gates of town.
- No. 10 of the ten 1842 drawings. Drawing made for Mr. Munro, from one of the ten sketches at Griffith's. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.
- Zurich.** Circa 1842. [R. E. Tatham, Esq. Chr. 1872, Gillott.]  
 $11\frac{1}{2} \times 18\frac{1}{2}$ . Sun rising over lake. Wooden bridge crowded with figures. Peasant women washing linen. Engraved by J. A. Prior. Large plate.
- Zurich (?) Sketch.** [B. Macgeorge, Esq. (Glasgow, 1901), ex Ruskin Collection.]  
 "More like Lucerne." Note by Ruskin on mount.

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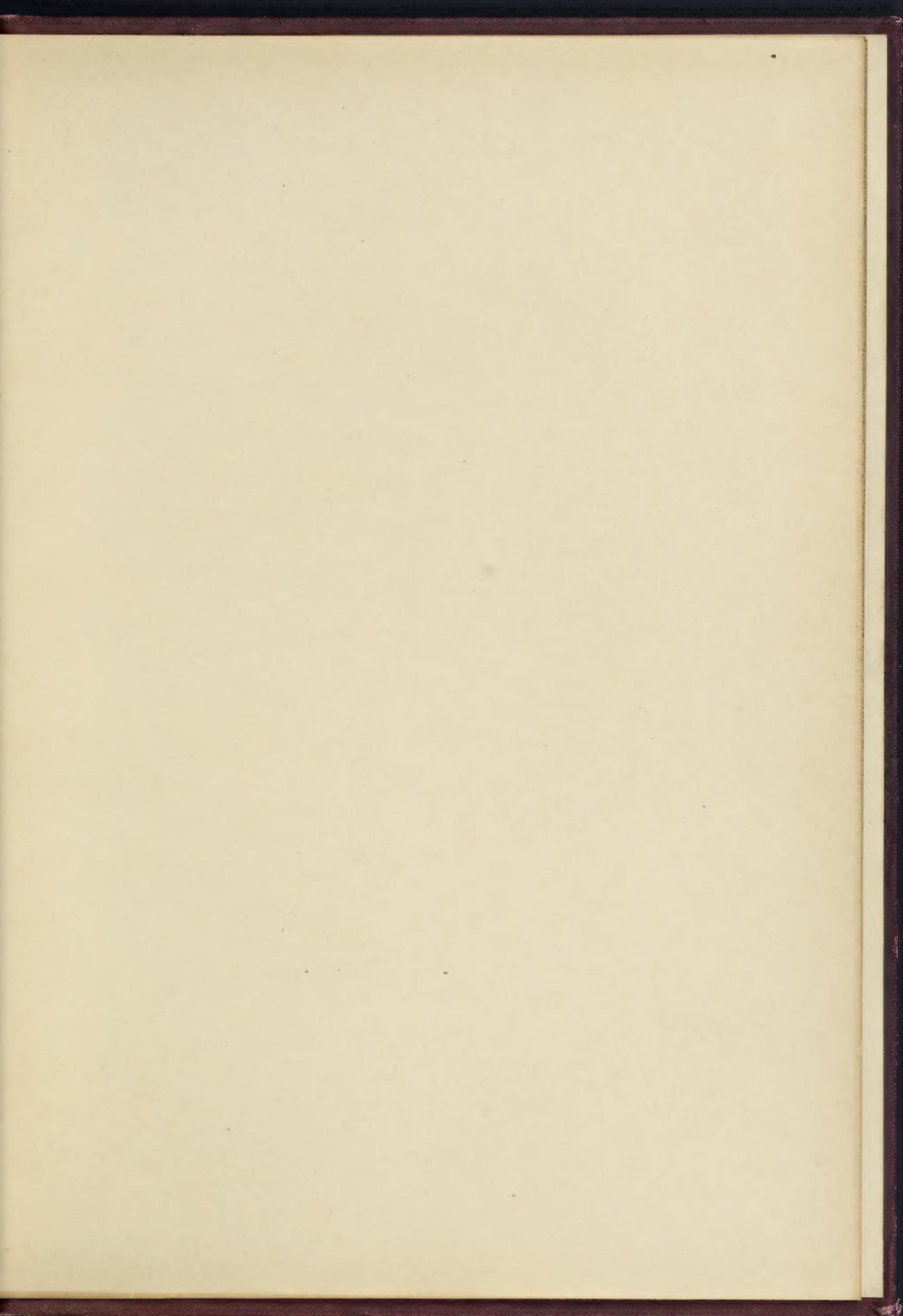
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